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NYM CRINKLE'S FEUILLETON

An Article About Critics and Criticism—One Wears a Bell-Punch and Another a Ball-and-Chain—A Traditional Fallacy—The Human Side of Actors—A Phenomenon of Invalidism—The Rarest Symptom of Divine Enthusiasm—Exact Burials.

NEW YORK, Sept. 20, 1886.

Editor New York Mirror:

DEAR SIR:—In reading the articles by your versatile feuilletonist, Nym Crinkle, I have been struck by the latitude that is allowed him. He throws his sunflowers of rhetoric and casts his stigma where he listeth. Will you tell me why he should laud Mr. Frederic Bryton regularly? Is it because he can do it in good English? I flatter myself I can command good English myself. Will you give me the same privilege? But I am perhaps not as well acquainted with Mr. Bryton or his manager as Nym Crynkle and it wouldn't pay me.

I think that last touch on Frederic ought to make Melpomene come down from her tripod. S. L. G.

The Editor of THE MIRROR has sent me the above letter with the suggestion that it may furnish the text for an article on the critics. It purports to come from an actor who can command good English.

But he can't. It is not good English to say I cast "my stigma." I do not carry one, and it couldn't be "cast" if I did. I object to any one's being struck by a latitude, and it is incorrect to speak of Melopomene coming down from her tripod. I have known her well, and she never had a tripod.

It occurred to me, therefore, before going any further, that it is quite likely the Editor of THE MIRROR prefers my writing to this actor's because I am reasonably correct and do not accuse everybody of dishonesty with whom I may happen to disagree.

That critics are more dishonest than other people has long been the opinion of poor actors, and some of the attempts to make them honest are worthy of Mark Twain. In the *Herald* office the critic wears a bell-punch. In other offices they have attempted to put a ball and chain on him.

Neither of these plans work well. The railroad system when it wishes to improve a man's character adds another clock-work and a fresh detective. By this means the Third Avenue has been regenerated back to something like the Middle Ages.

In a well-known newspaper office they always ask a man before he is sent out as a critic if he knows anything about the drama. If he answers proudly that he just does, then he is informed that he can't write any criticisms for that sheet.

Knowledge is in some way confused with dishonesty in that office, and the dramatic department is conducted upon the perfectly safe theory that if the man hasn't got an idea he will not have anything to tell.

I remember a conversation I once had with a pompous old-school editor who came to New York to take charge of a paper here. He wanted a dramatic critic and he sent for me.

"Are you acquainted with any of the actors?" he asked, looking over his glasses and twirling his thumbs in a catechetical way.

"Yes, sir; I know them all." It quite gave him a start,

"And the actresses?" he asked with genuine interest slowly growing into a kind of holy horror.

"Yes, sir; particularly the actresses, because I find them as a rule more interesting than the actors as you class them."

"And you propose to write about their work?"

"I certainly do. There have been a good many efforts made to stop me during the past twenty years, but I'm at it yet."

"But, my dear sir, how is it possible for you to render an unbiased opinion if you associate with these people?"

"I can't see how I could render a generous one if I didn't. In my judgment it is better to be a little biased on the human side than to be too appallingly independent on the intellectual side."

Of course we couldn't agree. What he wanted and what he got was an austere young prig fresh from college, who was so afflicted with the awful importance of his judicial opinion that he died young. He felt that his little judgment was the final word of fate, and he was held in sacred reserve by his paper to go and pronounce sentence on first-nights. All his criticisms had that dismal ring of "until you are dead, dead, dead, and may God have mercy on your soul."

When Salvini made his debut in this country the New York *Times* employed that eminent scholar and literary critic, Mr. Richard Grant White, to write a review. I remember that night at the Academy. Mr. White was patient, grave and reserved. He had some text-books with him and he made copious notes. Then he went away to his library, put on his slippers and refreshed himself with a few pages of *The Spectator* to get the well of undefiled properly flowing. Then he slept on it. I think he was in intellectual training about a week, and then his review of the debut appeared in an inside column of the *Times*. It was superbly punctuated. The balance of diction was admirable, and the choice of adjectives showed a chastened style. But he did not say anything that had not been said the morning after the performance. And those of us who said it the next morning had not been standing on the dignity of the thing. We had to write our copy in the press-room of the Academy, with actors and managers firing their cross-opinions over our heads, and the tobacco smoke curling between our eyes and the writing paper. I for one did not hesitate to go on the stage and talk to Salvini, and learned some little secrets of temperament and methods and conditon that Mr. White never knew. My intimacy with the actor never convinced me that he could play Hamlet or Macbeth. And I had the satisfaction of hearing him acknowledge, after seeing E. L. Davenport play the same, that the role was out of his (Salvini's) reach.

So far as I am concerned I never allowed a newspaper to make any social or moral laws to govern my relationship to the people of the drama. I propose to know as many actresses as I please, and to like and dislike them accordingly as their abilities, their personalities and their purposes and character affect me. I intend to continue to study them in all their relations as women and artists, both to society and to the stage, and when I write about them I hope that what I say will at least carry the conviction that I know what I am talking about, and that I am capable of dealing with them as if they were human beings, and not art abstractions.

I say all this because there is an old traditional fallacy that the personality of an actor should be unrecognizable in his work, and that all attempts to deal with his acting should ignore the conditions, the character and the limitations of the individual. Criticism of this good old Hazlitt school knows him only as a player—never as a man.

But right in the face of this good old notion modern journalism spends more columns on him as a man than on him as an actor. It admits him daily to the news; it chronicles his comings and goings. It follows him to the banquet; it reproduces his portrait; it describes his habits, his clothes, his home; it details his scandals, it circulates his anecdotes.

A crisis in the iron trade that affects millions of men will be dispatched with a paragraph, but if Lillian Russell leaves her husband all the best pencils will be sharpened, the artist will be called up, there will be a conference of editors.

Thus, while every man, woman and child in the community will know all about the woman who acts, there will be one person kept in studied ignorance, and he is supposed to be specially engaged to write about her.

It is the human side of the players that has always appealed to me. I believe with my friend Stedman in the divine endowment, and I suppose something of that belief gets into my treatment of them.

I don't mind telling you that after twenty years of pretty continuous and arduous newspaper work I have learned to soften intellectual decision with sympathy, for it has been taught me that more misery is caused by mistaken intellectual honesty and severity than by brutal ignorance.

I honestly believe that John Calvin broke more hearts than Captain Kidd. Many's the time I have seen public opinion jump upon modest merit as if it were a martyr in a Pagan arena; but it never struck me with such a dead thud as the cool damnation of the intellectual judge, the next morning, who utterly mistook an exquisite sensibility for incompetence, and measured the worth of the player by the howls of the gallery or the freezing indifference of the parquet.

Contact with the real life of the stage creates slowly in the man who deals with it, even as a student, a magnanimity that the callow critic never has. It tempers the vanity of opinion with the mercy of facts, and the man of to day who undertakes to write about the stage must be equipped above all else.

I have been particularly struck with this in the case of one well-known actress who is invariably written about by the essayists as if she were an artist, whereas she is only a phenomenon of invalidism. I have read the most learned analysis of her intellectual efforts when they were the unconscious spasms of morphine.

Then again, the man who continues to be a student soon grows to avoid with unutterable weariness the founded highways of dramatic criticism. Journalism of to-day wants the event. Criticism wants the truth. The events come round like the days in the calendar, and your student gets tired of writing that same article every season on Maggie Mitchell's Fanchon and Lotta's little Nell and Barrett's Cassius and Joe Jefferson's Rip. Like Bobby Burns, your student critic gets a keener delight from the discovery of some fresh, "wee crimson-tipped talent in a furrow of art than in firing regular salvos of rhetoric at the same old marshals who parade at the head of the procession."

Did you ever note the difference in feeling between buying a bouquet and culling one? Fancy, if you can, what pleasure there is in purchasing a colonel. But remember the daisy little joy in finding one in the field or on the shore among a million rough stones!

So in the theatre. A ray of talent, a miracle of nature, a glint of the real diamond—and away you go, proud to think that you discovered it.

But of course even your trained and wise investigator makes lots of mistakes.

Gracious! When I think of mine, I am humble enough. It has taken years to teach me that even the first-night critic must screw himself up in an unerring and final way. Whenever you see that dyspeptic make up your mind that the fellow is callow and fresh.

Why, I recall now with amusement that I called Agnes Ethel, when she made her debut, "phthisicky" and limp, and classed her among the "pinkroom girls." But she stays on. There was something beneath her fragile, famished gentleness that was worth more than she got through. And I had to take back my verdict. Under a silken skin there was iron sinews. They grasped success, and that's what genius is doing it.

If you were to take all the newspaper notices of Clara Morris the morning after her debut in New York and read them to-day, this last day, you would be surprised at the utter absence of any indication in them of the secret power that unseen possessed her, which has since made her career one of the most amazing examples of histrionic efficacy that the annals of the stage show.

There is not a hint in one of them of the fatal consumption of the psychic vitality behind the unrelaxed nerves, with the sword of power. There is not a [illegible] of her unique gift that can be [illegible] and compel more with a more [illegible]

How ephemeral and vain of the [illegible] those notices and reviews are now, in the [illegible] of the woman's triumphs over [illegible] leaves!

Suppose that among those [illegible] you found one that showed [illegible] insight into the [illegible] gripped upon her gifts, that [illegible] went; do you not know that [illegible] at the time, if you [illegible] the professional world [illegible]

And all the poor power [illegible] Morris paid for it.

Your poor nerves are [illegible] has a mortal terror of [illegible] one of the rarest equipments of a [illegible] shows that cannot be replaced by [illegible] on this earth.

As between the [illegible] player and the [illegible] taken over a [illegible] choice. In one case [illegible] thrilled into [illegible] judgment went round like a [illegible]

And, after all, the only [illegible] worth reading are those that [illegible] success with a moment's [illegible] read all the dramatic literature in the [illegible] study the causes of art and [illegible] technical knowledge, and wholly fail to see some of the truths that are flashed at him out of the player's nature.

Most of the dramatic criticism of our day is like a man digging a grave with a spirit-level and a book of equations.

The most that can be said of them is that they are exact humbugs. NYM CRINKLE.

ENID LESLIE.

Mrs. Beere's Frankness.

The English papers—some of them at least—are beginning to adopt the American interviewing system. Wilson Barrett and other actors have used the medium of these reported conversations to puff themselves extravagantly. Mrs. Bernard Beere sends us an interview that has had to a Manchester paper, wherein she sets forth a great number of variations on the original uses of the personal pronoun. But Mrs. Beere is fresher than many of her brothers and sisters when she acknowledges that she reads every line of criticism regarding her that appears in print. There are some players that we know—poor ones chiefly—who would have folks believe they never see, much less care, about the papers. These people, as a matter of fact, are the best customers the newsdealers have. Mrs. Beere says: "At the end of my last tour I had about two trunks full of baggage more than I had on starting. The extra luggage consisted of press notices. The sight of your humble servant travelling [illegible] snowstorms, and keeping herself [illegible] spite of the open carriage window, [illegible] her press notices, is one that [illegible] quently commented on."

At the Theatres.

FOURTEENTH ST. THEATRE—THE SCAPEGOAT.

Linda Colmore	Henrietta Chanfrau
Priscilla Royal	Stella Boniface
Lady Broughton	Helen Bancroft
Lord Parkhurst	Robert Vinton
Victor Broughton	Myron Leffingwell
Sir Denis Broughton	Harry Weaver, Jr.
Z. C. (No. 4)	Sidney Drew
Capsin Beaufort	Lewis Baker

If all the plays that come from England were as good as The Scapegoat we should feel more kindly to the British playwright, whose hands are steeped in ineradicable sins. The production of this piece at the Fourteenth Street Theatre on Monday night was surrounded with a triple interest. In the first place it was a work that had excited a good deal of preliminary curiosity, and expectation had been raised to a high point by the promising things that several persons of ripe judgment said about it. Secondly, it was the *rentrée* to professional activity of Mrs. Chanfrau. Thirdly, the author is to seek for American recognition shortly at one of our leading stock theatres, and here was a foretaste of his mettle.

The audience witnessed the five acts of The Scapegoat with manifestations of unflagging interest. There was applause in abundance and calls before the curtain for Mrs. Chanfrau and several of her supporters after every curtain. The spectators found the play entertaining throughout; there was not a dull moment in the dialogue or a stupid feature in the story. Sir Charles has not written a great drama. Indeed, he did not aim to. But he has made a play that offers many points of merit in its construction, development, dialogue and characterization. The material of the plot is not new. There are suggestions in it of The Life Chase and one of the scenes closely resembles a portion of Fedora. But the motif and incidents are handled with the skill and originality of a man of powerful penetration, strong grasp of subject and a delicate sense of the possibilities afforded by the theme he has taken up. The complications are not in all cases within the limits of probability, but they are managed cleverly nevertheless, while the situations, some of which are decidedly effective, are led up to easily and naturally. A woman who devotes her wits and resources to hunting down the criminal for whose acts the man she loves suffers, is a type of heroine that dramatists have frequently used. But we do not recall an instance where such a woman has been more strikingly and interestingly dealt with than in The Scapegoat.

The story of the piece may be briefly told. Linda Colmore is an American actress in England. She is pursued by a wicked nobleman, Lord Parkhurst, whose advances are parried and defeated. In Chicago, a year previously, she wedded Victor Broughton, a man of title who was travelling in the States incog. Victor had a passion for gambling. In New Orleans he lost heavily to a Creole gamester and threatened him with punishment for cheating. Next night the Creole is murdered and Victor is found beside him, his pockets filled with money. He is tried and sentenced to death, but the jail where he is confined burns down and Lord Parkhurst identifies one of the bodies as Broughton's. Victor narrowly escapes and goes to London, where he keeps in hiding. His younger brother, Denis, has succeeded to the estates, claiming the title and property by virtue of Parkhurst's testimony as to the death of the rightful owner. Sir Denis' wife, by the way, has been seduced by Parkhurst. Deceived in him she seeks Linda and warns her of the scoundrel's true character. Coming from the theatre Linda's carriage runs over Victor, and when she visits his attic recognition follows. Then the actress proceeds to discover the real murderer and clear her husband's name. She finds a clue which is confirmed by a Japanese dagger possessed by Parkhurst and which was one of the evidences of Victor's supposed guilt. With its aid the crime is lodged at Parkhurst's door, and the actress and Broughton are restored to happiness at last.

In the role of Linda Mrs. Chanfrau displayed the skill of a true artist. She looked a trifle mature, it is true, for a young part, but she played it admirably. She was not at her best in the more forceful scenes. Her art was shown in the passages with Parkhurst, displaying beneath an exterior of coquetry the detestation and hate of a wife who has determined to subjugate revulsion and everything else in order to fasten the crime upon the man for whose guilt her husband is an outcast and refugee. The character of Linda is admirable in its self-reliance, fertility of resources, and promptitude of action. Sir Charles Young, an Englishman, has caught and reproduced the characteristics of a typical American girl in The Scapegoat far more faithfully than did our own Bronson Howard in One of Our Girls, clever as the latter comedy admittedly is in other respects. Mrs. Chanfrau wore some rich and elegant dresses, all of which were appropriate to the occasion and in faultless taste.

Helen Bancroft, although she had a part of inferior quality and importance, must be singled out for special commendation. Her acting as Lady Broughton was by long odds the best that she has exhibited in this city. There was correctness, feeling, grace and heartfulness in the performance, and the audience immediately recognized its truth and showered the lady with applause. We have several times been obliged, in pursuing our critical and truthful course, to say some unpleasant things about Miss Bancroft's endeavors, as she never before offered an opportunity for unhesitating praise. We are the more glad, therefore, to be able to write favorably of her latest effort. Miss Bancroft looked as beautiful as Juno. In face, carriage and dress she was the embodiment of aristocratic loveliness. Stella Boniface acted the role of Linda's friend, a bright and whole-souled American girl, with vivacity and enthusiasm.

Myron Leffingwell played the harried husband admirably. He has handsome, interesting features, and his voice is very sympathetic. Horace Vinton did not look, speak or act like an English gentleman. His guttural speech and heavy swagger were utterly incompatible with the idea even of a villainous nobleman. Sidney Drew made a distinct hit as a charity collector, a vulgar fraud, who through devotion to Victor finally drops disreputable pursuits, becomes his benefactor's "wally," and settles into quiescent respectability. Young Drew has inherited his full share of the family talent, and he will one day make his mark as an eccentric comedian. Louis Baker was thoroughly satisfactory in a small part, a howling young military swell. The other parts of the cast were efficient, and the piece was neatly staged.

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LYCEUM THEATRE—THE MAIN LINE.

Lawrence Hatton	J. B. Mason
Col. Jack Hatton	Charles Overton
Zerubbabel Puddychump	F. F Mackay
Addleton Bolingbroke Spline	Raymond Holmes
Jim Blakely	Ralph Delmore
Sam Burroughs	W. H. Crompton
Dora Van Tyne	Lilian Richardson
Little Prairie Flower	Dora Stuart
Positive Burroughs ("Possy")	Etta Hawkins

Nothing quite so quaint as Messrs. De Mille and Barnard's "idyl of the railroad," The Main Line; or, Rawson's Y, has been brought out lately on the metropolitan stage. It seems at first thought to be a difficult matter to extract an essence of romance from the prosaic, humdrum life and surroundings of a Western railway station, but these gentlemen have succeeded in performing the task with very agreeable results. They have blended realism and sentiment skilfully and entertainingly, the mechanical effects appropriate to the rail having been woven into a story that is as fresh and pure as a mountain stream.

The scenes are all laid at Rawson's Y, a suppositious Colorado station on the equally suppositious Great Western and Pacific Air Line R. R. We are introduced to a young artist, Lawrence Hatton, who has taken the pretty Western Union operator, Positive Burroughs—"Possy" for short—as a model, with the usual result that she, untutored girl, falls head over ears in love with him. Incidentally a party of railroad stock manipulators are brought in, one of them, Col. Jack Hatton, being the painter's relative. He, foreseeing the danger of a *mesalliance*, persuades Lawrence to go home to his mother, who is ill. The latter meanwhile has had trouble with Jim Blakely, a brakeman, who has known Possy since she was a child, loves her in a fierce way, and wants to make her his wife. He sees that she has given her affections to the artist, and he makes threats that bode the latter no good. Jim runs the freight train that is to take Lawrence as a passenger over a branch road. Possy, on finding that Jim intends to make away with the man she loves by throwing him off the train into a gully, consents to become his wife if he will take Lawrence safely to his destination. Jim agrees, and the train starts off up a steep grade. When gone some distance the last car, on which is Lawrence, becomes uncoupled, and thunders back toward the Y. Possy sees the danger. She changes the switch to let the detached car on the main track. Then she thinks of the upcoming express due in a few minutes. That has to be switched, too, in order to save the passengers from destruction. There is a short struggle; duty triumphs over love and she decides to switch back the freight car and let it smash rather than sacrifice a hundred lives. This carried out, the girl falls fainting on the track. In the last act we find that Jack has escaped and Jim been killed. The young folks explain away certain mistakes and misunderstandings that have arisen between them and fall into each other's arms.

The dialogue is natural and here and there contains some sparkling little gems of sentiment and feeling. The situations, aided by the mechanism that serves to reproduce the features of the rail, are effective and sometimes exciting. The love scene between Lawrence and Possy, with the wintry wind sighing an amorous refrain among the telegraph wires, is charming.

The part of Possy is played by Miss Hawkins, a young lady who possesses much artistic sensibility allied with crude talent. Her performance will no doubt gain in merit with practice, for there is the foundation for a hit in it. She must learn to be more deliberate and strive less unceasingly for theatrical effect. This young lady never acted but once before in this city. That was at the Madison Square in Alpine Roses, when Miss Burroughs was ill. Dora Stuart gave a very humorous picture of an obese and illiterate housekeeper, who loves Puddychump on account of his "daid" speech. The latter part was capitally played by F. F Mackay. But exception must be taken to the sacrilegious nature of some of the lines the character is made to utter. Lillian Richardson was pretty, graceful and intelligent as Dora, a somewhat adventurous young person.

J. B Mason disappointed his admirers as Lawrence. He walked through the part and drawled through the lines as if his work were one of supererogation. It certainly was so to the audience. Either Mr. Mason's powers have failed him or he never had any worth speaking of, for nothing he has attempted in New York has justified the esteem in which he is held among the Bostonians. Charles Overton's heavy and ungrateful role, Colonel Hatton, gave no opportunity for telling work. Raymond Holmes made quite a hit as Spline, an individual of uncertain pursuits, while Ralph Delmore was as brutal and fierce as possible in the part of the tragical brakeman. Mr. De Mille acted Sam in place of W. H. Compton, who was suddenly taken ill, and managed to get through respectably. But he is wise in entrusting his work in the hands of others whenever practicable.

The scenery was excellent. One or two of the mountain views were most picturesque. The railway signals, switches and other paraphernalia, and the reproduction of the whistle, bell and steam sounds, were realistic to a remarkable degree.

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TONY PASTOR'S—ON THE SAHARA.

Gertrude Van Twiller	Alice Crowther
Mrs. Van Twiller	Hattie Saphore
Sybil Reed	Nellie Pierce
Twiggs	Fannie Forrester
Wouter Van Twiller	Harry Wilson
Lord Fetherly	James M. Martin
Percy Fetherly	Frank E. Dumm
Wilber Van Twiller	Charles H. Morell

On Monday night at Tony Pastor's a new play, written by Frank E. Dumm and Alice Crowther, and entitled On the Sahara, was produced for the first time in New York. The piece is a farce-comedy in four acts, with the scenes laid in this city and the principal personages in the cast several members of an old Knickerbocker family, an English nobleman and his soft headed son. The plot is unpretentious, and briefly runs as follows: The Van Twiller family is suddenly reduced to extreme poverty through the unfortunate speculations of their son, and forced to leave a city home and take up their abode in a dilapidated house in the country. Prior to this misfortune they have been visited by the nobleman's son, who has fallen in love with the daughter of his host. The young man concludes to accompany the family to their new home, and it is while he is with them that most of the fun-making occurs. Eventually the nobleman turns up accompanied by a detective. They are presumably in search of the former's son, but suddenly the detective throws aside his disguise—proves to be the erring scion of the Van Twilers, and announces that he has regained the fortune of the family. Just then the nobleman discovers an old friend in the elder Van Twiller, and the young folks come in at the finish either mated or married. From this it will be seen that the play has no originality of plot. Neither has it any literary merit. Still, the acting was spirited and sprightly and the large audience present was kept in continual good humor.

Miss Crowther proved herself to be a clever little actress and at once established herself in the good graces of the audience by the capital way in which she played the role of a romping and mischievous girl. Mrs. Saphore was excellent as a domineering and self-assertive wife. Harry Wilson, as a good-natured but hen-pecked husband, caused much merriment, and Frank E. Dumm as an English dude was also well received. In fact the entire company, with one or two exceptions, was fully equal to the requirements of their respective parts. The piece was carefully mounted as to scenery, and if laughter is a criterion by which to judge such plays, it scored well.

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The Windsor was well filled on Monday evening to see a revival of Watts Phillips' Lost in London, a play that saw the footlights more than one decade before the several recent dramas with "London" as the cornerstone of title came to these shores. If not entirely revised, the play has been reshaped. As the plot is new to the greater number of present day theatre-goers, it may be briefly related. The scene opens in the humble home of Job Armroyd, an honest Lancashire miner. His wife is Nellie Armroyd, much younger than himself, whose father died in a mine accident, leaving his daughter to the tender care of Job. Nellie falls under the machinations of Gilbert Featherstone, owner of the mine in which Job works. The villain forces the young wife to fly with him to London, and he there installs her in a fine establishment. Job learns of his dishonor while at work, and he thereafter devotes himself to searching London for his guilty wife. While walking the streets during a snow-storm, he sees her face at a window. The desperate man forces himself into the house during a fête, and after an encounter with the destroyer of his home, drags his wife away. Job removes Nellie to an humble home in the outskirts of London. The shock of her discovery brings on fever and delirium, and she dies after receiving her husband's forgiveness. The gloominess of the final scene is relieved by an apotheosis called "Job's Vision," revealing angels bathed in a bright and heavenly atmosphere. The meaning of this is somewhat obscure, and is only explained by a desire on the part of the "revivers" to distract the attention of the audience from the sombre surroundings of the death of Nellie and the agony of Job. In this it succeeded, and the audience hailed the Vision with acclaim.

Newton Beers was starred in the part of Job Armroyd. Mr. Beers is an earnest actor, and worked hard to please, although it was evident that he was suffering from nervousness. This was his debut in the Metropolis as a star, and he had been working night and day to get his support well in hand. Mr. Beers was uneven in his Lancashire dialect—it was pure where his tones were low, and often disregarded in impassioned delivery. He was recalled after the discovery of his wife in the fête scene.

The support was only fair. Jessie Lee Randolph, who played Nellie Armroyd, has done much better work. She lacked power in the climaxes, and betrayed nervousness all through. As Gilbert Featherstone, the villain, Lauren Rees presented a handsome stage presence and the fact that he had much to learn before he could be set down as even a tolerable actor. He has evidently been taught too much and left too little to his own resources. George Rareshide, as Sir Richard Loader, Gilbert's friend, acted fairly well, but his nasal quality of voice pained the ear. As Tiddy Draggiethorpe, friend to Nellie and Job, Phoebe Don was a smart and plump soubrette; but her entrance and verse of song in the fête scene should be cut out. Edward Lee was amusing as a "tiger"—any adverse criticism would be out of place: the young comedian had closed a brother's eyes in death but a few hours before the curtain rose, and tragedy and comedy were his portion in the revolution of a single day. In the fête scene the specialties were somewhat long drawn out. Kate Romaine is a fine contralto, but she was not in good voice. Master Lepaige played the piano very nicely, and was twice encored. The Pan-Pipe Singers, so-called, sang with good, bad and indifferent effect. "Her Own Boy Jack" pleased best.

The scenery, from the brush of Henry Hoyt, was a special feature of the evening. "The Streets of London" was a fine perspective, and was applauded. "Nelly's Boudoir," "The Conservatory" and "Job's Vision" all added to Mr. Hoyt's fame. This and much other scenery is carried on tour by the company. Next week Mr. and Mrs. George S. Knight will appear in Over the Garden Wall.

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Dockstader's opened on Friday night so that there should be a clear field and the critics would not be obliged to bring their ubiquitous powers into play. The theatre was found to be very beautiful. It had been altered from stage to entrance into as handsome and elegant a place of entertainment as the city boasts. The horse shoe curved proscenium, the graceful frescoes and *bas-relief* decorations, the grated boxes and artistic hangings all betokened good taste and liberal expenditure. It is certain that minstrelsy in its whole history has never before had so charming a home as Messrs. Dockstader and Siddalls have given it. Nigger boys, dressed as flunkeys, showed the people to their seats and passed iced water around while the curtain was down. The programmes were æsthetic in design. Everything in fact in the front of the house was all and more than could be desired.

Unfortunately Dockstader's made a bad beginning so far as the entertainment went. The first-part developed a most astonishing array of decayed chestnuts. Mr. Mack was funereal at the bone end and Mr. Dockstader seemed too nervous to do himself justice at the other extremity. The singing was better than the average, although the selections were not particularly pleasing. The performers looked well in their dress-coats, black satin knee-breeches and buckled shoes against a pretty background painted to represent an open feather fan. The finale was utterly pointless and stupid. It was called Dixey's Return, and it seemed to have been conceived as an advertisement for Adonis, who sat in a box and devoured the taffy that was thrown at him with evident relish. But even if this were the purpose it failed dismally. The people who follow in Dixey's wake—who find his wine good and his cigars of excellent flavor—cheered as in duty bound, but the paying part of the audience was disgusted, and many were the expressions of dissatisfaction heard on all sides. The afterpiece was called The Obelisk. It was equally dreary, although two or three specialties introduced served to create momentary enjoyment. We understand that Mr. Dockstader intends to improve his entertainment at once. He has need to do so. In common with everybody else, we wish him and his enterprise well, but neither can succeed unless the bill-of-fare offered will at least compare favorably with our recollections of similar shows given in days past.

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The reception accorded Henry E. Dixey and the Adonis company at the Fifth Avenue Theatre on Monday night was flattering. There was a large audience present, composed for the most part of enthusiastic friends of the comedian, and the house was bright with bunting. It was plain that curiosity had been a great factor in drawing people, for many of the old jokes passed by without notice, while the new ones were given a welcome that made the antiquity of the others all the more marked. It was not until nearly half-past eight that the curtain went up, and, with the discovery of Lillie Grubb, the enthusiasm began, and showed that her popularity had not waned. In the person of Alice Arnold, who played Artea, New Yorkers were introduced to a stranger who evidently did not greatly impress them. Although of fine figure and rather pretty, she was handicapped by the costumer, and appeared in robes that, while revealing, hardly enhanced her charms. The familiar appearance of Adonis on the pedestal was the signal for an ovation that might have unnerved the actor but for his familiarity with this kind of noise. As it was, his features were forced to relax into a genial smile, and the curtain had to be drawn across several times before the audience were satisfied. At almost every appearance of the comedian thereafter the same order of things was noticed, and although he was loaded down with floral gifts, on one of which were the words, "Willie, We Have Missed You," he failed to respond in the expected speech, merely bowing his thanks. The receptions accorded the other principals in the play rivalled that of the star in their cordiality. This was especially the case in connection with Miss Somerville, whose performance lacked none of its former unction; Miss Alliston, who looked pretty though matronly as the Duchess; Mr. Gresham, whose villain was more highly polished than usual, and George W. Howard, whose imitation of Dion Boucicault in The Shaughraun was at once recognized and appreciated. Considering the fact that he was imitating Boucicault it was hard to realize where the fun came in when Miss Somerville recited her original lines regarding the Madison Square Theatre and Mr. Gresham followed with his would-be joke on Couldock. At the end of the first act, which revealed four changes from the original Adonis, all of the company passed before the curtain and were accorded hearty applause. There was a noticeable curiosity manifested regarding Dixey's appearance in the second half of the burlesque. In his "It's English, You Know" song he introduced one or two new verses, but none relative to his trip among the Britishers. Following his Irving imitation, he essayed one of Mrs. Stirling and Irving in the garden scene of Faust, which met with laughter and applause. The principal changes in the burlesque were noticed in the last act, the scene in the fairy grotto having been excised, the transition taking place from the store to Talamena's studio, where Adonis comes after having escaped from the Marquis by telling Rosetta's father that it is Adonis who is in the box where the Marquis has hidden himself. The last quarter of an hour of the play is devoted to verse, an innovation which was recognized as decidedly English, interspersed as it was with heart-rending puns. The new scenery built for the burlesque compares favorably with that which was used before, while the costumes were for the most part bright and pretty. Between the acts Edward E. Rice conducted the orchestra in his new Adonis quickstep, which ended up with the strains of Yankee Doodle.

* * *

The Third Avenue Theatre, with Camille, has been devoted to a revival of the ancient stage traditions, when the demand was all art (?) and no nature; when strut was dignity, and deportment, as it was called, was more than talent. Barton Hill belongs to the past. His style of acting went out with the Georges and the Revolution, and Josephine Cameron, being his pupil, walks in her master's footsteps. Why any one should imagine that such fossil acting could by any chance please a metropolitan audience "puzzles the sense." The "git up" was on a level with the acting, and brought us back to the time-honored table, two chairs and no carpet that passed for furniture in our salad days. Two bottles of lemonade, six crackers, and a small plate of sliced sausage was the *menu* of Camile's *petit souper*, and the only thing lavish in the house of that rapid lady was the somewhat lavish display of certain charms that are rather too bountiful for a consumptive patient.

* * *

Shadows of a Great City were cast on the People's Monday night, when a large audience came together to see this popular and long-lived melodrama. Changes have been made in the cast, but the scenery and mechanical effects are the same as ever. Will Harkins now assumes the part of the hero, and nobody has played Tom Cooper better. Helen Rand was well received as Helen Standish. George R. Edeson and Annie Ward Tiffany are the same big favorites. Neither Jim Farren nor Biddy could speak a line without raising a hearty laugh. Next week, A Rag Baby.

* * *

The Minute Men is being given this week at the Grand Opera House to good audiences. The production was reviewed at length in these columns recently. It is unchanged. Next week Hoodman Blind will be brought out with French and Sanger's company, headed by Joseph Haworth.

* * *

Lawrence Barrett's last week at the Star is devoted to Julius Cæsar, Francesca da Rimini, Yorick's Love, David Garrick, etc. The engagement has been only moderately successful from a pecuniary point of view. Genevieve Ward begins a brief season next Monday in The Queen's Favorite.

* * *

Mlle. Aimee is playing in Mam'zelle this week at the Union Square. Her company is composed of several capable people, including some actors that have been with her for a protracted period. Monday next Aimee will give interest to her engagement by presenting a musical comedy by Sardou entitled Marita.

* * *

Theodora seems to have made a popular success. Niblo's has contained large assem-

Hague show its first production, and the glamor of the *mise en scene* attracts favorable attention. The drama is strong and interesting. Indeed, were it not so and were not the scenic adjuncts notably magnificent Theodora would speedily drop out of sight. Lilian Olcott, who plays the leading part, gives a fairly creditable performance considering that she is a novice. Her inexperience naturally restricts her from playing the role with anything even approximating its capabilities. But she does very well for a beginner, and the production fortunately is lavish enough to cover up her faults.

* * *

Little Jack Sheppard has been licked into capital shape, and it is now booming along famously at the Bijou. To be sure, there is not enough of Goodwin in the performance, but there soon will be if new lines and business are added with the same rapidity as heretofore. Goodwin is a true burlesque actor, and among mimics he is *facile princeps*.

* * *

The attendance on Held by the Enemy at the Madison Square Theatre continues to be good notwithstanding the distractions afforded to the public at the other houses. The piece will be played until early in October, when Mr. Palmer's regular season begins with Jim the Penman. Mr. Gillette's play was brought very modestly and unpretentiously to the Metropolis. For that reason its success is the more gratifying.

* * *

Mr. Harrigan's revival of Investigation at the Park has excelled expectation in the matter of receipts. The piece is seen nightly by large audiences, and enjoyed hugely. It is one of the most amusing of all the series of local plays, and it is also one of the best from a critical point of view. The acting of Mr. Harrigan in the part of D'Arcy Flynn is capital, while every one of his disciplined corps of assistants lends excellent support.

The Musical Mirror.

Massenet's music in Theodora is very cleverly constructed, quite in the spirit of the age, especially the two-part counterpoint in the first act. In the days of Justinian the musical art was almost in embryo. The harmonies were of the crudest, and grammatical errors now considered too gross for the merest tyro were commonly used by even the masters of the art. Consecutive fifths, the unpardonable sin in music, and consecutive octaves, the weakness of feeble harmonists, were favorite forms, and the relation of keys was but little considered. The result was a grim, weird music, very different from the symmetrical harmony of to-day. Massenet has deftly and ingeniously kept the semi-barbaric color while doing away with the grosser crudities and errors. His music is as like the real music of the time as Theodora herself as presented on the stage at Niblo's is like the brutal, lustful creature that Justinian raised from the kennel to the throne. But the employment of rough, simple harmonies calls for real treatment, not sham. If we do away with the aid of the modern orchestra and restrict ourselves to an organ and double bass, we should have them good. The organ should be a pipe organ with full diapasons, not a wheezy harmonium "out of tune and harsh," and the basses should not be restricted to one trombone. At the Porte St. Martin, in Paris, the organ is one of power—enough to make the walls shake. At Niblo's it is like an Irishman's accordeon. At the Porte St. Martin the "Song of Evenorus" is howled by at least fifty voices, good men and true. At Niblo's it is squeaked from half a dozen men without voices and a few ballet-girls. When the material surroundings are so thoroughly good is it not a pity that a cheese-paring economy should spoil the sheep for a ha'porth of tar?

* * *

As the last nights of Erminie approach the Casino is filled to crowding with a host of admirers hasting to speed the parting guest. Seldom has a comic opera been so successful as Erminie. Not on account of the music, for that is commonplace, but for the sake of the play, which is genuinely good, and the acting, which is really fine. The fact that a comic opera depends more on its book than on its score is proved by the run of Erminie, and we hope and trust that in future good books will be more sought after and less trash foisted on our stage. The next sensation, Violet Cameron and her London company, will show up on Monday week, and the London methods of comic opera as perfected by Alexander Henderson and Farnie with our own as illustrated by McCaull and Aronson.

* * *

McCaull has done well with his by no means extraordinary operetta, Josephine. The houses have been good, better, best—all the time in an ascending scale. Cottrelly has charmed, Parker has delighted, Hopper has amused and Morsell has pleased everyone. One great secret of McCaull's success is that whatever he does he does right well.

* * *

The musical part of Dockstader's minstrel performance is all that concerns us, and that is really good. Mullaly is an excellent leader and a dainty arranger of pretty music. Harry Pepper is a tenor of really good voice, thorough method and more power than we are accustomed to hear in minstrelsy. Besides, he sings from his chest, not through his nose, and his words are as distinct as though spoken instead of sung. He sang a song of his own composing, which pleased the audience mightily and was warmly redemanded. The male alto has a lovely, sympathetic voice and sings right well, and McWade's noble baritone gives great effect to the first part.

* * *

Koster and Bial's is filled nightly and the fillers are delighted. When a piece runs as long as the present one it is a work of supererogation to praise or dispraise it. The public has set its mark of approbation on it, and that is enough.

* * *

Sarah Cecil is evidently one of those young women peculiar to our soil who persist in mistaking the will for the deed, the wish for the fruition. The woods are full of them. We have one of them spending thousands on rivalling the greatest actress of our time, without a single qualification for the act save indomitable pluck and good looks, and now we have a raw country girl forcing her undeveloped talent on a metropolitan audience in its crude state. The result is not satisfactory as a rule. Certainly not in the present case.

The Giddy Gusher.

The Gusher is not a hard drinker, but she would be driven to drink by local option quicker than by any overwhelming misfortune. The thing you say she shall not do, that will she wish to do to a dead certainty. Therefore, when in the course of human events and last week she reached Worcester, Mass., and found bars closed, liquor a forbidden beverage, and the police rolling confiscated kegs of "strong" lager into their station-houses, her ire was roused and she wanted to see the man who would cut off her supplies.

She found several prominent in the "good cause" of temperance, and every son of 'em had a flask in his breast-pocket or a pumpkin seed bottle ballasting his coat-tail. "Every Man His Own Barroom" is the motto of Worcester.

* * *

And how they work the drug-store racket! The chemists of that lovely city no longer replenish depleted stocks of pills and plasters; they bend their gigantic intellects upon the concoction of rum-sours and Tom Collinses.

You go into a drug-shop, as I did, to buy a porous-plaster to keep your back up during the Worcester Musical Convention, and the clerk, without a word, places before you a ticket on which you read:

APOTHECARY'S VOUCHER FOR SALE OF LIQUOR.

Name
Residence
Married
Single
Maiden name
White or colored
Religious belief
Purpose of use
General health
Politics
Price, $

* * *

This certificate I filled up as follows:

Name—Giddy Gusher.
Residence—New York.
Married—Severely.
Single—Trying to be.
Maiden Name—Same as mother's.
White or Colored—Very much tanned.
Religious Belief—Ingersollian.
Purpose of Use—For treats and keeps.
General Health—Bully.
Politics—Jacksonian Democrat.
Price—$—Beyond price.

On the strength of this I was sold a bottle of rye whiskey that has had this remarkable effect: My hair curls; it was straight before. I am enabled to look two ways for Sunday and several for week days, on account of sudden strabismus. I have a new bonnet; all my old ones were too small. Mosquitoes avoid me on account of the deadly odor. I smell like an illicit distillery. My stomach is digesting in its underclothes, as this whiskey has removed its coats. I have preserved the bottle that contained it, feeling sure it's worthy the confidence and respect of a lifetime. Dynamite is a feeble agent; Rendrock powder as harmless as Lubin's Distract beside this destructive fluid.

One quart of the Worcester drug-shop fine old rye and a barrel of stagnant water would run a bar at an Aqueduct shaft a week, and give satisfaction.

* * *

I don't know what sort of shape "Nym Crinkle" will be in when he reaches home. He is there sizing up the Convention, and filling up apothecaries' vouchers, and going to stay the week. He looked like a lightbird the day he arrived, full of hope and New York faith and Union Square charity. He'll be a different creature by Saturday, when the fiddlers and vouchers get in their big licks. The Gusher fled. Take any shape, oh, evil fortune! save that of local option whiskey, and the giddy one's firm nerves will never tremble.

* * *

Why will a man open before he's dry? I refer to Dockstader. Friday night was one of female ruin. The minstrels evidently meant to stick to us, if we didn't adhere to them. They varnished their chairs in the afternoon and planted us in 'em permanently the same night. You should have seen me tearing myself away. I can't take care of number one as the Bible advises, because I'm lettered No. 2 on my back. The monkey who painted his tail sky-blue was far behind my friend Dockstader. We women sailed out of that place with a beautiful pea-green all over our rears. Many a man left the seat of his pants behind him, and strode home on the evening breeze feeling as he did when the Deacon's bulldog escorted him from Maria's door in the sweet long ago.

* * *

I could have forgiven Dockstader if it had been gilding. Splashes of gold will be worn this Fall on many costumes; but that sickly green is an undeniable shade; and I won't endure No. 2 on my back—At suits my complexion better.

I think I shall like the minstrels very well when they get thoroughly dry and let burlesque sketches like Dixey's Reception and The Obelisk alone, and choke off the end-man who is resuscitating the defunct jokes and songs of Pony Moore.

"George, tell me if you love me," was one of the gems in Pony Moore's repertoire early in '57. That's a little ancient even for antiquarians like myself and John Harrington.

But that first-night we had to stick to it and take our punishment. It's different now. Harrington has a neat pink patch on his grey trousers, and your Gusher will take a strong flavor of benzine with her for weeks, and we won't have St. James Hall chestnuts served on us for this year's fruit.

* * *

What a responsibility old Ocean has on her shoulders at this minute. Langtry and Barrett and Cameron all at sea (where we shall be when they get here); Sissy Fortescue sailing this way, and an outburst of British beauty, brains and braggadocio impending, like Wiggins' awful upheaval, due here the 28th.

Langtry is a trifle heavier than of old, but a "fine figger of a 'oman" still, as Weller senior would say. And of all the clever women I ever knew the Jersey Lily is the cleverest. Her agents are continually buying property or first mortgages in this country, till to-day that lady can retire with a fortune as handsome as her face—which is saying all that's necessary. If she has a good play in Enemies it's a pity she should do that old, rather dull piece, Peril.

* * *

You won't get much out of me this week. Travelling incapacitates me for work, and these Eastern towns and their resident cranks have upset me.

The Massachusetts prohibition business made me as dry as a covered bridge, and quenching that abnormal thirst has made me as dull as a new book. I don't want to lose my constituents. Another week and I will have my pristine vigor restored by the air of my beloved city; my original spirits renewed by congenial companionship, and will show you at great length that you have still a treasure in your GIDDY GUSHER.

Mr. Cohen's Enterprises.

"Business has steadily increased since the opening night of Lost in London at the Windsor Theatre," said Manager S. H. Cohen, "and the prospects are that we will have a very profitable week. Manager Murtha is delighted with the company, and says he never saw a better production of the play. He is especially well pleased with the scenic effects. We have cut down the specialty business in the fifth act. The whole company were very nervous on the first night. Our comedian had suffered a sad domestic affliction, but manfully pulled through. As it was his metropolitan debut, Mr. Beers was nervous to a degree. So great was the improvement on the second night all through, however, that the work of the first could hardly be recognized. We are booked in first-class houses all over the country.

"The Long Strike company has been on the road since July 26, and has had but one losing week. It is booked up to June. J. C. Padgett, Emily Fairchild and Sam E. Ryan are the principal attractions. The first-named has made a great hit as Moneypenny. Miss Fairchild is but seventeen, but her success has been something wonderful. Her Jane Learoyd has never received an adverse criticism. I think she has a great future before her.

"On the Sahara, from an artistic point of view, is a success. Frank E. Dumm and Alice Crowther, the authors, have made distinct hits. They are somewhat handicapped through being comparatively unknown, but they will come to the front, as their merit is recognized by the press and by those hypercritics, the veterans of the stage, so hard to please. The company will have to be reorganized and put in the hands of a good stage manager. The comedy is well booked, and I have no doubt of its eventual success."

London News and Gossip.

LONDON, Sept. 9.

About three years ago Mrs. Conover, described by those "in the know" as an "Austro-American," suddenly acquired possession of our Olympic Theatre, famous for evermore as once having been the scene of the triumphs of Liston, Madame Vestris, and of Robson, also as the place where that splendidly-constructed drama, The Ticket-of-Leave Man, first saw the footlights. All we could learn of Mrs. Conover was that she had been a pupil of Mrs. Chippendale's and was anxious to shine as a star. This, however, she did not do. She did not even twinkle, and soon she very wisely abandoned acting and gave her mind to management, in the conduct of which she displayed marvellous pluck, by which she gained adulation and lost £30,000, or suppose we say $150,000. The little foreign lady's energy was truly remarkable, but from time to time she was surrounded by foolish and often self interested advisers. She produced, among other things, Pellett's attempt at a comedy called The Spider's Web (a dire failure on her opening night); a Nihilistic drama entitled Haunted Lives, and a most comical tragedy called Judael, written by a lady-relative of the *Saturday Review*. This had a run of one morning, and a merry, merry morning it was. She also produced at great expense later on Robert Buchanan's Alone in London, which would seem a favorite play in your United States, but which in London drew nothing, for it was only a hash-up of many melodramatic mixtures which Boucicault and other skilled dramatic chefs had served up before. The production of this led to a tremendous row between R. B. and Mrs. C., and that lady, disgusted at the lack of fealty around her, and her continuous losses, retired from the field, unhappy but undaunted.

But suddenly, after a brief respite, Mrs. Conover felt, or was egged on to feel, that she would yet succeed if she tried Shakespearean tragedy. So she chose, or was led to choose, Macbeth, of all things, and more, to make assurance doubly sure, she, who had scarcely ever acted, and when she had, had failed signally, made up her mind she would be her own Lady Macbeth. To this end she took counsel and lessons of a "coach" named Miss Emelie Leicester, also said to be an American, and duly appeared in this terribly trying character at the Olympic last Thursday night before a crowded house attracted principally by the temerity of the rash but respected lady, who had openly stated that she meant to teach our so-called leading actresses how to act.

The show was a big frost, notwithstanding the brilliant and accurate manner in which this heavy play was mounted. J. H. Barnes (alias "Handsome Jack)," who comes out to the United States presently to support Fanny Davenport, was a muscular Macbeth, and when not hampered by the ignorance and uncouthness of his associates played powerfully, almost as powerfully as he did a few years ago at Drury Lane, when Louie Moodie was his Lady Macbeth. But the Macduff was a genuine Irish gentleman who spoke the beautiful, pathetic line, "He has no children," as though it were a Shaun-the-Post or Myles-na-Coppaleen sally, and caused thereby roars of laughter when he should have compelled tears. The Duncan Rex was a quaint, "society" sort of King, whose murder was hailed with feelings of relief by kind friends in front. The Malcolm was a mouthing, leary lad who evidently thought he was the star of the show; and the faithful soldiers of Siward, Earl of Northumberland, were so ill-assorted as to size and age that their frequent crossing and re-crossing caused much innocent merriment, with the exception of Barnes. Only the two murderers and the witches showed any knowledge of Shakespearean requirements. By the side of their companions these minor folk were greatness itself.

As for Mrs. Conover's Lady Macbeth, it was chiefly remarkable for showing how patiently and carefully she had been coached by the aforesaid American lady. Her every action was determined and showed that she remembered her teacher's instructions thoroughly. But her delivery was droning and long-drawn-out, if it was not exactly linked sweetness. Often the courageous manageress' thin, flat voice and semi-foreign accent made certain of the bloodthirsty speeches sound very comic. She succeeded better in the sleep-walking scene (transposed in order to bring the act-drop down on her exit); but the whole performance was not even tolerable and to be endured, and the poor little woman is assuredly doomed to shed still more money all the while she keeps Macbeth on—and plays in it. The prevalent impression here is that Mrs. Conover assumed the part for a wager. If so, I am afraid the wager can be hardly large enough to cover her outlay.

Henry Irving and Ellen Terry returned to these shores (that is to say, the London part of them) last Sunday afternoon, in company with Mr. and Mrs. "Pendragon" Sampson, of the *Referee*. Mephistopheles and Margaret will resume business at the Lyceum on Saturday night with Faust, in which Mrs. Chippendale will now represent Martha, in place of One Only Grand Old Woman, Mrs. Stirling, retired. On the same evening Alice Dunning Lingard will present Wilson Barrett and Clement Scott's Sister Mary, for the first time to London audiences, at the Comedy. Also on the same date Willie Edouin and Co., who have been doing well with Turned Up at the last-named house, will migrate to the [illegible] Duke-street, Soho.

Alfred Cellier and B. C. [illegible] English comedy opera, Dorothy, is soon booked to appear at the Gaiety [illegible]. The theatre is now closed for decorations and alterations. The latter will include a new act-drop and a vast and beautiful painting over the stalls, which last will prevent the drawing out of smokers into the adjacent Gaiety bar, sometimes called "Prosser's Avenue," by reason of the large number of hard-up and half-crown-borrowing gentlemen who thereon prey upon the sympathetic.

The Compton Comedy company, having failed to fix in Mayberry's Garrick at the Strand, have now changed their bill and put up The Rivals. Inasmuch as they have substituted a good play for a bad one, Compton and Co. so far deserve credit, but otherwise the result is pretty much the same as in their former effort. Mrs. Compton (Miss Virginia Bateman that used to be) is comparatively nothing for good and sufficient reasons, and her place is none too well supplied. The company is apparently run on the cheap line, but I am much mistaken if such a policy does not suit the management down. I don't care to see a star supported by a lot of stiffs, but when the star fails to sufficiently [illegible] the weakness of the support has nothing to relieve it, and the result is somewhat depressing. Good comedian as Edward Compton has undoubtedly shown himself in certain parts, he is almost an utter of a failure in his impersonation of [illegible] Acres as he was when he essayed to play David Garrick. The show on Monday night was said to be Compton's first appearance as Acres in London. Doubtless it is for if he had ever played the part here [illegible] certainly never have gained the [illegible] at present possessing—probably [illegible] is, that he played as he did on Monday night. Compton's Acres is an utter travesty, no doubt, but have his predecessors in the part not been famous burlesque ones. His valet [illegible] thing is slow, solemn stuff, and [illegible] make Sidmore grimace as they [illegible] uncertain humor which we are accustomed to expect. When the star personally "puts down" the whole business it is not to be expected that the "support" will raise the tone. The veteran Lewis Ball is a sound and useful actor, and his Sir Anthony, if somewhat [illegible] addicted to paralytic exhibitions, is at least respectable; and Elsie Athorne is by no means a bad representative of Miss Melville, but when to a slow and solemn Acres are joined a stiff Captain Absolute, a Faulkland who is limpish rather than [illegible] a Lydia of affectation carried [illegible] foreign to the part, a dreary [illegible] and a Sir Lucius [illegible] these things—why, the result is [illegible] depressing. I speak more to express [illegible] anger for Compton and his stage [illegible] whom I admire, and I wish them well. [illegible] last Monday, having [illegible] Compton's pounds to some [illegible] these friends to see the show—and [illegible] Acres having turned out the [illegible] scribed, my friends scoffed [illegible] mendations of other friends, which, all [illegible] considered, was a bit rough. [illegible] tears.

Henry E. Dixey and company opened [illegible] at the Gaiety last Friday night [illegible] I suppose would be called on your [illegible] a blaze of triumph. Anyway the house [illegible] full and the applause was frequent. During the evening Dixey took an opportunity of mentioning the fact that he would like to come back and sing "a hundred nights more" to the English—the English, you know—a statement which it is needless to say was received with acclamation. When the latter end came, which was about 11.30 P. M., Dixey and Rice, in response to repeated calls, came forward and respectively delivered themselves of neat little speeches expressive of sincere thanks to their kind friends in front. When the curtain had fallen on the spontaneous testimonial matters were once more expeditiously worked—so expeditiously, indeed, that though the "presentation" was not made (as I am informed) until midnight there or thereabouts, printed slips announcing the fact were delivered at the various newspaper offices at least five hours previously (as I know). But who grumbles? Not I, forsooth.

Testimonializing and dock-an'-dorsing being through, the crowd departed for the Midland station, accompanied by numerous friends, admirers and people who would rather stop up all night than not. Dixey and company were stowed aboard all safe about 2.45 A. M., and off they went to Liverpool. Now you are doubtless again basking in the sunshine of their smiles. I am told that heads were worn large on Saturday by many of the friends, admirers and others who assisted at the Dixey departure. I am also told that so phenomenal was their success in this country that the management of the Gaiety Theatre dropped in round figures £1,800 ($9,000) over the transaction. As to what Dixey himself lost, I have no definite information, but I have gathered enough to know that another success of this kind would about settle him.

GAVROCHE.

Some of the handsomest and most [illegible] lithographs ever seen in this city [illegible] Held by the Enemy, lately [illegible] are almost exact copies of [illegible] ings, and the average judge in [illegible]

PROVINCIAL.

BOSTON.

I was much pleased with The Minute Men, James A. Herne's new play, as presented by him and his co. at the Boston Theatre last week. Though not absolutely great, or indeed brilliant in any way, it is pleasing, natural, and, above all, thoroughly American, not only in subject, but in sympathy and treatment as well. And, when is added to this the fact that it was presented much more than well—indeed splendidly in part—the satisfaction felt by the true American was intensified, of course. The characters are well drawn by Mr. Herne, and well conceived by his co., notably by himself and his charming wife, Katherine C. Herne. The lady mentioned simply astonished me. I had always liked her in Hearts of Oak, but was not prepared for such beautiful comedy acting as she exhibited in the part of the patriot's adopted daughter. Her acting in the first act, where she engages the British officers in paring apples, and talks politics in a womanly way, insisting on being called an American and not a colonist, and again in the third act, where she takes the British officer prisoner, are acted in a manner wonderfully true to the life. She affords a most delightful picture of the Yankee girl of a hundred years ago. Mr. Herne's personation of the old minute man is to the manner born as well, and his representation of the homely, tender-hearted, yet brave old man, is a delightful study. James M. Colville, as Roanoke, an Indian, looked, acted and talked as though he had stepped out of one of Fenimore Cooper's novels. It is the fashion to decry Cooper, and sneer at his impossible Indians; but I am not so sure of their being impossible, and am inclined to accept the poetry of his descriptions at half their face value at least. One of these Indians, at any rate, is more interesting and ennobling as a study than one of these chattering cockneys or beer-guzzling brutes that we meet *ad nauseam* in the English plays. Mr. Herne deserves the encouragement of all Americans who love their country, and think its history, its romance and its writers furnish scope enough for at least an occasional play.

James O'Neill in Monte Cristo was the attraction during the week at the Globe Theatre, and he played the title role in his well-known superb way. The support was excellent. New scenery, painted by Gaspard Maeder, of Niblo's, added not a little to the play during its progress.

Harbor Lights continues to draw well at the Boston Museum. E. H. Vanderfelt has recovered and has resumed his place in the cast.

Iolanthe, given by Friday's Ideal Opera co., with Bessie Grey as Phyllis, was the week's attraction at the Bijou Theatre, and drew good houses. It was given in a lively way, to the satisfaction of the audiences.

The Little Tycoon continued to fair houses at the Park. The opera grows on a person. If Mr. Spenser can find a good librettist with whom to associate and with whom he can work as Arthur Sullivan does with W. S. Gilbert, I see no reason why he cannot make a great name for himself.

Clara Morris, supported by Henry Miller and Frank L. Goodwin's dramatic co., appeared at the Hollis Street Theatre on Monday and Thursday in Article 47, on Tuesday and Friday as Miss Multon, on Wednesday in The New Magdalen, and on Saturday afternoon in Camille. Miss Morris has not appeared to such good advantage for a great many years as during the week. Her extraordinary truthfulness was as marked as ever, and her force was enhanced greatly by her evidently improved physical condition. The co. appeared Wednesday afternoon and Saturday evening in Gilbert's comedy of Engaged, and played it well. The houses were very large during the entire week.

The Dalys played to packed houses during the entire week at the Howard Athenæum.

The Danites was the Windsor Theatre attraction with Stella Rees as Nancy Williams and Billy Piper. Houses large and enthusiastic.

Items: Two absolutely new plays, and three new to Boston, this week.—I simply roared Monday night at the Park Theatre, where I stopped in a few minutes to see and hear a little more of The Little Tycoon. Elma Delaro had just finished a song, and for an encore launched into "Oh, my heart is palpitating," with her old time vigor, when at a palpitating moment a large Maltese cat appeared at the first wing, gave one glance around and campered directly across the stage, immediately in front of the singer, and jumped down into the orchestra. Frightened? Well, I should roar. And I did roar. It would be difficult to say which was the worse frightened—the singer or the cat. The former stopped her singing for an instant, but went on again in a moment, and finished. I hope Miss Delaro will look back at this cat as at a banshee or a chestnut song, and take warning thereby.—William Warren occupied a box at the Globe Theatre, Monday night.—A concert will be given at the Boston Theatre on Sunday evening, 26th, by members of the Boston Ideal Opera co., for the benefit of the Charleston fund. The offer made to Mayor O'Brien is signed by Eugene Tompkins and W. H. Foster, managers respectively of the Boston Theatre and the Opera Co. The artists who will appear are Zélie de Lussan, Marie Stone, Louise Lablache, Tom Karl, W. H. Lawton, Henry C. Barnabee, Ivan Morawski, W. H. Macdonald, Clement Bainbridge and W. H. Clark.—Manager E. M. Field has presented Maida Craigen with a diamond pin as a compliment for her bravery in preventing a possible conflagration from an overturned lamp on the opening night of the season.

PHILADELPHIA.

Business for the week has been, with few exceptions, very light. At the Chestnut Street Opera House Sir Charles Young's new play, The Scapegoat, has been seen. I fear it gives but little promise of success. There is nothing novel about it, and in fact it bears a close resemblance to several other well-known plays. It introduces an exceedingly disagreeable set of people, almost all of whom are both weak and vicious. The hero shows not a single quality that would entitle him to respect. His brother is less than a man, and the brother's wife an exceedingly silly woman. The villian is so cold-blooded and hardened that he carries about with him as a paper cutter a dagger with which he committed a murder. A tramp who is half knave and half fool helps to fill this rogues' gallery. Everybody talks too much, and the story is told over and over again. The heroine, who is engaged in what should be a still hunt, exposes her secret at every turn. Mrs. Henrietta Chanfrau labors hard to make the play a success and does some excellent work. I have written hastily of this work, and forbear to go into details, because it will this week be seen in New York and judgment be passed upon it there. This week Robert L. Downing in The Gladiator; Mme. Janauschek 27th.

Mrs. D. P. Bowers has achieved an artistic success at the Chestnut Street Theatre, but unfortunately her visit occurred too early in the season. The people who appreciate the plays embraced within her repertoire have not, as a rule, begun to visit the theatres this season, and if this truly great artiste comes to us later on I feel assured that she will be greeted as she deserves. Joseph Wheelock rendered excellent support, and the co. generally is to be commended. This week Ada Gray returns with A Ring of Iron; Joseph Murphy, 27th.

At the Walnut Street Theatre, Richard Mansfield has made hosts of friends by his admirable performance of Prince Karl. The play itself is so marked a departure from the long-trodden dramatic paths that it is a most pleasing surprise. Mr. Mansfield is almost beyond praise, so all I can do is to acknowledge the great pleasure he afforded me and every one else who embraced the opportunity of seeing him. I can imagine nothing finer than that broken English, with its occasional idiomatic phrases, nothing more pleasing than his grace and elegance of movement, nothing more entertaining than his imitations, and nothing more artistic than his fine blending of humor, pathos and manly self-assertion. Beatrice Cameron as the wealthy young widow was very charming, and at times divided the honors with the star. Emma Sheridan as the Vassar girl, and Joseph Frankau as the Chicago lawyer, ranked next in merit, and are entitled to much praise. This week, Zitka. Robert B. Mantell in Tangled Lives, 27th.

Tom F. Kendall, with his Pair of Kids, has been entertaining the patrons of the Arch Street Theatre. They seemed to be well entertained, too, for they laughed heartily at all the funny sayings and encored the songs in a most vociferous manner. Support good. This week, Neil Burgess in Vim; Keep it Dark, 27th.

Our Boarding House proved a winning card at the National Theatre. The co. was very clever. Charles Stedman appeared as Professor Gillipod and W. J. Clark as Colonel Elevator. In spite of the heat the audiences were large and demonstrative. This week, Edwin Arden in the Eagle's Nest; Tony Pastor, 27th.

At the Central Theatre Lester and Allen's Minstrels played to good business. They have a strong co. and presented an attractive entertainment. The closing burlesque, Blue-bus of Blackberry Rules, was very funny. This week, W. J. Gilmore's Trans-Atlantic co. of specialty stars, to be followed 27th by J. J. Magee's International Comedy co.

Items: The Eleventh Street Opera House presented the same bill as last week and had no reason to complain of business. All the funny features were received with shouts of laughter, and Professor Hampton's marvelous trained geese was the cause of much wonder and praise.—Simmons and Slocum's Minstrels, at the Arch Street Opera House, have been received with much favor. They have gained the public good will and richly deserve it. The entertainment offered is first class.—[illegible] has been packed all the week. The [illegible] Lewis in The Creole. This week, [illegible] will produce Confusion and [illegible] 27th.—That The Mikado still lives [illegible] of the public has been [illegible] by the throngs that have greeted its [illegible] the Casino. Jennie Prince is a charming [illegible] E. L. Grant a capital Mikado. This [illegible] resort will close in two weeks, the [illegible] being devoted to The Grand Duchess, in which Lillian Conway will appear. The co. will then go upon the road, remaining out until the new theatre is erected upon the same ground. Manager William S. Moore will be the recipient of a benefit 29th. He informs me he has made excellent bookings and anticipates a good season on the road.—The theatrical managers of this city have made arrangements to give an entertainment at the Academy of Music, Oct. 1, for the benefit of the Charleston sufferers. The list of attractions will be unusually strong.

NEW ORLEANS.

The New Orleans Amateur Opera co. opened the Avenue Theatre 13th in The Mikado. Being the first night of the season, the house was crowded to its fullest capacity, 3,000 admissions being recorded at the door. The interior of the theatre looks very nice, the decorations being quite neat and in good taste. The performance was bad. Of course nothing much is ever expected from amateurs, but this co. has been in rehearsal nearly all Summer, and should have given a much better performance. The principal offenders were C. F. Cohen as Nanki-Poo, V. Dauenmuller as Pooh-Bah and A. J. Macdonnel as Ko-Ko in about the order named. William Gowland as Pish-Tush and E. Ludwig as The Mikado were not quite so bad. The female contingent did much better. The Three Little Maids were Belle Fairchild, May Gilham and Ella Thibault. They all looked very pretty and sang nicely, Miss Fairchild as Yum-Yum especially. James Durel was the Katisha. He did much better than was expected. The chorus and the orchestra, although seemingly at daggers drawn, got along pretty well. The females of the chorus were very pretty and fresh-looking, one plump little body at the end especially so. The Wednesday matinee was for the benefit of the Charleston sufferers. The entire receipts were given, no expenses at all being deducted. Manager Lowden telegraphed Mayor Courtenay, of Charleston, to draw on him at sight for $225, exactly $2 more than the receipts. Dick Gorman appears at this house in Conrad, week of 19th; Human Nature, 26th.

I am in receipt of a very neat card from Signor Faranti requesting me to be present at his theatre on the 17th, when the electric lights will be lighted for the first time and the new drop-curtain and scenery painted by Joseph W. Piggott exhibited.

Items: Will J. Duffy is the first harbinger of the season. He has Lizzie Evans' face in every part of town.—Professor John has arrived from the West with eight of the musicians for Faranta's Orchestra. Professor Wood will lead at this theatre.

SAN FRANCISCO.

SEPT. 14.

The Mikado enters upon its second week at the Baldwin. Houses were not crowded after the opening night. Comparisons are odious yet one cannot help making them under these circumstances. The Carleton co. gave the opera in a more beautiful manner, so far as picturesqueness is concerned, but for the singing work and orchestra our own Tivoli organization is far superior. Lillian Russell is added to the co. next week for Iolanthe, in which work I believe the Duff people will appear to much greater advantage and do a considerably larger business. Osmond Tearle in Kenneth Gordon follows Oct. 11. Carrie Swain concluded her farewell season at the Bush Street Theatre Sunday night. This little woman is said to have cleared $11,000 during her stay in San Francisco, which fact will likely create a large demand for her services with Eastern managers. She is a hard worker, a good singer and an actress of considerable ability. I hear that she contemplates leading roles in light opera. I hope success will be hers. The house was well filled last night with Bella Moore's Mountain Pink co. as the attraction. The party returns from a tour of the interior laden with laurels and gold, and to the repertoire are added The Danites and Pygmalion and Galatea.

The Alcazar enjoyed its full share of patronage last week. The Private Secretary was well staged and splendidly cast. The customary Monday night throng filled this pretty theatre last evening to greet that great and popular actress Jeffreys Lewis, who appeared in a revised edition of East Lynne. The lady was supported by E. J. Buckley as Sir Francis Levison and the Alcazar co. Oct. 4, by arrangement with Mr. Mestayer, Mr. Long will produce the Tourists for one week. Oct 26 comes Jeannie Winston and a selected co. for light opera. The season will last five weeks.

At the Tivoli Von Suppe's Fatinitza was revived last night. The Brigands will follow, after which a new musical comedy entitled Business is Business will give the singers a rest, but introduce Furst's novel idea—the Musical Chandelier, from the glass globes of which weird airs are to come.

The attendance upon Emerson's Minstrels continues large.

Coastwise: Mark Thall will go in advance of the Leighton-Eckert Caught in the Rain co.—Society is turning back handsprings over a forthcoming event, in which General W. H. L. Barnes will reappear, for a charitable purpose, in an amateur production of Our Boys, supported by other prominent people from the upper circles.—The Palmer co. did not do a prosperous season in Sacramento last week.—Carrie Swain is delighting the Sacramento people this week.—Gus Pixley and Burt Stanley, as Ike and Mrs. Partington, have been doing fairly well at the Oakland Theatre.—Lizzie Richardson, the pretty debutante, of Stockton, made a very pleasing impression during her Eastern engagement with Jeffreys Lewis.—The death of Ethel Lynton recalls the fact that she was a graduate of the Krelling Brothers' Tivoli here.—The friends of Belle Thorne rejoice at her late Eastern successes. She was a pupil of Mme. Julia Rosewald.—John Hillier succeeded Max Vogrich last night as musical director of the Duff Opera co. at the Baldwin.—H. C. Wyatt is in the city negotiating for a date with the Duff Opera co. at Los Angeles.—Ben Cotton and his Daughter Idalene are playing the interior.—Walter Leman is publishing a work which will doubtless become a valuable addition to stage literature, as it dates from the Boston Tremont Theatre in 1827 to the present.—J. N. Long and Sam Mott's Private Secretary co. embraces the following names, opening in Stockton, 20th: Isabel Morris, Charlotte Tittel, Annie Adams, Minnie Young, Eva Gorton, Frank Mordaunt, Harry Mainhall, Francis Reinau, E. N. Thayer, Charles Ray, Horace Ewing, E. Ambrose, J. N. Long and Maurice Long.—Charley Reed writes from Chicago that his minstrels have caught on. One of the boys rang a "chestnut-bell" on Burch the other night, and instead of having the joker thrown out, Reed, who was next in say, told all the old stories he could remember, and in the middle of them would ring in a car-bell that he had fixed under his chair. The boys saw the point, and chestnut-bells are not rung at the minstrels. Writing of the affair, Reed says: "It was a close shave for us; either the chestnut-bell must go or the minstrel man must go to work."—The original Girards and other attractive people will augment Emerson's Minstrels 20th.—Charlotte Littel and Trella Foltz are home again after a delightful tour with Modjeska.—Annie Adams is back from the East.—Roemer and Son, of New York, contemplate the establishment of a Friscan branch of their New York costume business.—Lizzie Richardson and Harry Mainhall have returned from Portland.—Battle of Waterloo is still so popular that no immediate change is in contemplation.—Addie E. Rogers claims that Mr. Wallace's Wood Nymph resembles her dramatization of Carrots too closely, and calls the gentleman's particular attention to the similarity of the the third and fourth acts.—Margaret Mather did a phenomenal business at Dietz's Opera House at Oakland last week.—Berkeley, in other words North Oakland, is to have a new theatre Nov. 1. Seating capacity will be 700. Mr. Klinkner, the famous rubber-stamp man, is the owner.—Hoyt's Tin Soldier opens at the Bush 27th.

ST. LOUIS.

The Exposition, with its admission of twenty-five cents, hurt the theatres last week. This week, with the crowds that will be in attendance at the Knights Templar Conclave, the theatres anticipate a good business.

Louis James and Marie Wainwright have done a fair business. Virginius, which was produced four times, received the largest share of patronage. Mr. James improved at each performance, and although yet uneven in places, his work will stand on a plane with the impersonation of more noted actors. In Much Ado About Nothing he revealed his high comedy talent, in which at present he outshines his tragic work. Mr. James was ably supported by Marie Wainwright. Her Virginia and Beatrice are equal to any that have been seen on the boards of this city. Saturday night Merchant of Venice and Katherine and Petruchio was the bill. The two stars were at their best, and received an enthusiastic call before the curtain. Evangeline this week.

Evans and "Old Hoss" Hoey struck their Parlor Match at the Olympic, and by its illumination they beheld good audiences during the week. The co. has been changed some. Nellie Page was suffering from a heavy cold, and consequently did not do justice to her solo singing. The Quaker Quartette were liberally applauded for their silent drill and glees. Hoey's "I Haven't for a Long Time, Now" made a hit. Sol. Smith Russell in his new play, Pa, this week.

At Pope's the attendance was good, and great numbers of old soldiers could be seen in the audience. Matt. Morgan's Diorama of the War was the attraction. Although the pictures were sectional, the Blue and the Gray fraternized and applauded the scenes in which they had opposed each other. Matt. Morgan was here all week, and was called before the curtain several times. Charles Pope in legitimate roles this week.

Fanny Louise Buckingham has delighted the galleries by riding the untamed steed and walking through Mazeppa at the People's. Although the same play was being produced across the street, the attendance was good. Frank Aiken in Against the Stream this week.

Jennie Lee also gave an equestrian performance at the Standard in a play named Mazeppa. Fair houses. The costumes were fine and the acrobatic performance of the Schrader Brothers very good. Skipped by the Light of the Moon this week.

The Casino had fair attendance, but the performance was below the average. Ben Gilfoil and Sanny [illegible] during the week. The Powers made a favorable impression, as also did May Richardson. The afterpiece was A Spring Chicken on Toast.

The Palace had crowded houses all week, and Charley Frye gave the patrons of this resort a good programme. Howard and Alton, George Austin, Gertie [illegible], Cort and Maney and May Lewis were on the bill.

Mr. Barnes entertains crowds at the Palace Museum, and this week he will have A. O. Babel, the Cowboy pianist; a complete Chinese family; Walter Stewart, the armless wonder, and an entire new show in the theatorium.

Chaff: Matt Morgan will paint a series of pictures representing the battles in which the South was victorious, and will take them across the Mason and Dixon line.—Dunham M. Harrison is billing the city for Evangeline.—George Cummons, advance for A Soap Bubble, came down from Chicago last week.—Willie Crocker, ahead of Against the Stream, is here.—E. L. Tilton has been complimented by the local critics for his acting and his make up in the various characters he assumed at the Grand in the Louis James co.—Amy Harvey, late of the Thompson Opera co., who has been visiting in the city, has joined the Starr Opera co.—The charity concert at the Fair Grounds next Wednesday for the benefit of the Maronic orphans will be given under the direction of P. S. Gilmore. There will be 3,000 musicians, and 300 anvils will be used during the "Anvil Chorus."—Emma Rice, of the Newell Dramatic co., is in the city.—Mr. Fowler, in advance of Skipped by the Light of the Moon, reports good business for his co.

CLEVELAND.

As I telegraphed, Harold Forsberg opened last Monday at the Euclid Avenue Opera House in his pet role, Robert Macaire. I never had seen him in the part. On one hand I had expectations of a treat as I had heard a good deal about Robert Macaire, and also knew that it had been a star part of Mr. Forsberg's in the days of the stock co. at the Old Drury here; on the other hand, I had heard several noncommittal remarks concerning his characterization of Robert Macaire; hence I was somewhat in doubt. All my doubts were dispelled, however, on Monday evening. The performance as a whole was decidedly tame. Mr. Forsberg's Macaire is not a great performance. The character, as you know, is that of a polished villain, and while Mr. Forsberg is eminently satisfactory as the vagabond and villain, he fails to impart the necessary polish. He does not fail to try to impart it, but it is patent that it is affected and forced, and hence destroys the realism of the character. W. P. Sheldon as Jacques trop was fair, though he overdid his business. Business for the three nights only fair.

At the Park Theatre. The Brook was revived by Nate Salsbury, Nellie McHenry and co. The Troubadours are too well known to need any comment from your humble servant. They are the same effervescent crowd they always have been. The business done was not as large as they deserved, but Clevelanders have seen The Brook on one or two previous occasions, and hence did not turn out in force this time.

At the Cleveland Theatre "hair-raising" melodrama reigned supreme all week. Under the Gaslight drew packed houses. I think Manager Jacobs has raised a Mascotte somewhere, as his house is crowded every night. C. W. Barry held forth at the People's and presented The Geneva Cross and Escaped from Sing Sing.

The last three nights of last week the Gorman Opera co. held the boards at the Euclid. The Maid of Belleville was the opera presented. I saw the opera when it was first produced at the Star Theatre, New York, last Summer, and I was not particularly struck with it then. I am less struck with it now. While the opera as a whole is nice, there is nothing about it likely to catch on for a run. The co. were good in their respective parts.

BALTIMORE.

I candidly believe that the milennium has come. I have seen a minstrel company that was absolutely free from chestnuts. McNish, Johnson and Slavin's Minstrels drew big houses to the Holiday Street Theatre last week, and gave a performance that was in every respect first-class. The comedians were funny—something rare nowadays—the singers competent, and with new songs, the specialists the best of their kind, and the band one of the finest that has visited us in some time. Bob Slavin was ill with a cold while here and could not sing his songs, but he did his act in great shape, and proved himself to be as funny as any one we have ever seen. Frank McNish's act, Silence and Fun, is still something all his own. On Monday night Richard Mansfield opened to a good house in Prince Karl. Next week, the Morrison-Alsberg co. in Faust and Marguerite.

Business dropped off considerably during the second week of Bryant and Richmond's engagement at Ford's Opera House. Keep It Dark is not particularly attractive under the most favorable circumstances, and certainly is not calculated to bring people to the theatre when the thermometer is up in the eighties. Ezra Kendal', supported by the C. D. Hess comedy co., began a week's engagement on Monday night to a well-filled house. Next, Frederick Warde.

N. S. Wood divided the week just past at Harris' Museum between the Boy Detective and the Boy Scout, and had a big week of it. Charles Stedman's Comedy co. is the current attraction, and opened at the Monday matinee to a fair audience in Our Boarding House. Next, John W. Ransone in Across the Atlantic.

At the Monumental Theatre this week J. J. Magee's International Comedy co. is giving a good variety programme to good attendance. Next, Gus Hill's World of Novelties.

The performance of the dogs at the Front Street Theatre last week was wonderful. They were by far the best part of the cast, for the Lorenzo Brothers cannot by any stretch of the imagination be called actors. The Weston Brothers in Our Minstrel Boys began the week with a good house on Monday night. Next, Right Mire, Thomas and Watson's Dramatic and Specialty co.

Tips: In some of the advertisements of Prince Karl there is a headline reading: "It triumphs over the thermometer." Well, if it is as hot this week as it was last it will have to be in pretty good trim not to be knocked out.—John F. Ford, Jr., left us for New York on Monday morning. He is a staunch friend of THE MIRROR and has no doubt dropped into the sanctum before this.—B. W. Kleibecher has accepted a position to travel in advance of Bristol's Equescurriculum.—John W. McKinney, who is managing Richard Mansfield's tour, was formerly a resident of this city, and for years a member of St. Paul's choir.

CHICAGO.

William Redmund and Mrs. Thomas Barry closed a fairly successful engagement at McVicker's Theatre, the last week being devoted to the performance of Lady Audley's Secret, which was creditably done so far as the principals were concerned. This week the ever-welcome and most popular soubrette of the age, Lotta, will be seen in The Little Detective.

The second week of Zitka at the Columbia drew good-sized audiences, and the play was better acted, but no amount of talent in the actors can cover up or hide the thorough badness of the piece. Not in its construction, but in the low character of its moral attributes. This week a more cheerful and every way pleasing change will occur in the presentation of Pepita, the comic opera by Solomon. The gorgeous Lillian Russell is not with the co., Marie Louise Day taking the part originally played by the former. It will remain two weeks. Margaret Mather Oct. 4.

We, Us & Co., one of the most absurd of the number of absurdities now before the public, had a good week at the Opera House. This week McCaull Opera co. in Don Cæsar. The best of the old co. and several new people are in the cast. The Crowing Hen is underlined.

Mr. Mayo closed what was by no means a profitable engagement at the Grand. The second week was devoted to The Three Guardsmen, in which the star appeared as the dashing D'Artagnan. He made the most of it, and was the life and soul of the play. This week Kate Castleton in Crazy Patch. Salsbury's Troubadours, 26th.

Cora Tanner, in Alone in London, made a capital impression upon the audiences at Hooley's Theatre, which has been well filled during the week. The play is of the old sort of melodrama, and was well acted throughout. This week, M. A. Kennedy and W. H. Gillette in The Private Secretary. McNish, Johnson and Slavin's Minstrels, 26th.

The People's Theatre has been well filled every night, where a meritorious performance of Michael Strogoff was given by the C. L. Andrews co. A very clever impersonation of Philpot, the English war correspondent, was given by Punch Robertson. He supplied about all the comedy of the piece, and had he been properly supported by the actor who undertook the Irish-American correspondent, would have made more of his part. As it was, he is to be credited with a capital piece of work. Florine Arnold as Nadia gave a strong and exceedingly interesting performance. John Hay Cosser has now become thoroughly familiar with the part of Michael Strogoff, and was nightly received by the audience with many demonstrations of approval for his powerful acting. He seems to have made a more careful study of the character than any of his predecessors, and cannot fail to be well received by those who enjoy the heroic on the stage. This week the farcical comedy, A Soap Bubble, and The Cattle King, 27th.

E. T. Stetson in Neck and Neck had a prosperous week at the Academy. This week, George C. Boniface in Streets of New York.

The Lights o' London co. met with a flattering reception at the Standard. This week, Robert Macaire, with Harold Forsberg as the eccentric robber.

The Windsor, the new theatre on the North side, will be opened Monday night by the Redmund-Barry co. in A Cure for the Blues. The house is very handsome, being frescoed in soft tints, and the drapery is artistic. There is but one balcony, and a clear view of the stage can be had from every point. The stage is ample, and altogether the new house may be accounted one of the best appointed of the minor theatres of the city. The attractions will be combinations visiting the down-town theatres. The house will seat 1,600.

Items: Grace Roth Henderson will leave for New York this week to begin rehearsals with Modjeska. She will play such roles as Celia in As You Like It, and Olivia in Twelfth Night, and as she is a most pleasing and capable actress, is sure to give satisfaction.—Herbert Wilkie, who was here recently with the Kiralfys, playing the Prince in Sieba, is reported to be seriously ill with typhoid fever at Louisville.—Louise Day, who has taken Lillian Russell's place in Pepita, is a young Chicago singer, who has not been before the public much, but gives promise of being clever in light opera. Her first appearance was made two years ago in this city.

CINCINNATI.

Haverly's Minstrels were well received at Heuck's during the week, the Gorman Brothers and E. M. Hall being especially well received. This week the Kiralfy Brothers' Rat-Catcher comb., followed 26th by Daly Brothers' Vacation co.

Evangeline at the Grand did only moderately past week, the performance of Ed. Morris, formerly with Harrison and Gourlay, being the only meritorious feature of the programme. Morris, by the way, proposes to star next season. This week, Hoyt's Bunch of Keys, followed 27th by J. K. Emmet.

Ivy Leaf scored a signal success past week at Havlin's and one or two evenings the standing-room only sign was displayed for the benefit of late comers. O'Rorke, who has replaced Sullivan in the role of Murty, is a clever comedian, and the role suffers in no wise by the change. This week Bound to Succeed, followed 26th by Evans and Hoey in a Parlor Match.

Minstrelsy reigned supreme "across the Danube" last week, and between Haverly's at Heuck's and Clark and Rategar's Female Minstrels at the People's, admirers of the burnt-cork opera were very pleasantly entertained. This week LeClair and Russell's Practical Joke comb.

Lobby Whispers: The enforced absence of Hubert Wilke, owing to illness, necessitates the substitution of Mr. Wallis in the leading role of The Rat-Catcher.—Manager James R. Davis, of Kohl and Middleton's Cincinnati Museum, died, 17th, after a brief illness. Deceased was thirty-four years old, and had been for many years an active member of Barnum's staff. His remains were conveyed to South Bend for interment, 19th.—The Fall of Babylon, presented by the Order of Cincinnatus, closed a very successful two weeks' exhibition 18th, the receipts being estimated at $30,000. The expenses were somewhere in the vicinity of $25,000, which will leave the enterprising organization a neat balance in the treasury. The order had several liberal offers from Louisville and St. Louis parties for the scenery, etc., but declined to accept.—Will Fennessy is conducting the People's in satisfactory style.—The matinee attendance at Havlin's on Sunday 12th, with Ivy Leaf as the attraction, is credited as being the largest in the history of the house.—Manager Havlin, in an interview with one of the local scribes, protests against what he styles the indiscriminate use of the phrase "opera house" to designate places of amusement, and concludes his dissertation by stating the fact in cold sober earnest that "theatre" is more thoroughly expressive in every respect.—Managers Miles and Rainforth, of the Grand, discouraged over the meagre Sunday attendance, will close the house hereafter on that day.—The German Dramatic co. will probably arrange for Sunday performances, however, at the Grand regularly hereafter.—The season at the Coney Island of the West terminated successfully on 18th, and will be continued during summer of '87 on an enlarged scale, with improved facilities.—The influx of visitors in attendance at the Exposition is materially increasing the local theatrical business—a fact which is cordially appreciated by the several managers.—Dramatic editor Phister, of the *Commercial Gazette*, in his issue of 19th pays THE MIRROR a very handsome tribute in chronicling the engagement of "Nym Crynkle."—Manager R. E. J. Miles' eldest son, Lennie, is occupying the box-office of the Grand permanently.

INDIANAPOLIS.

Tony Pastor's Specialty co. drew a big house at the Grand 13th. The specialty parts were all very good, except one of Tony's solos, that had become merged into the dim past as a relic. The attendance was fair. Beginning 16th and filling the week, Bunch of Keys drew big houses. Eugene Canfield is the same Grimes, but all the other members of the co. seem to have lost interest in the parts or have not found interest. Marietta Nash is Teddy, but has lost her sprightliness and dash, and in its stead has substituted a hoydenish, Lotta-like style that is not so well suited to the part. Neither does she fit the male part in the third act as well as she fits the clothes. George Lauri has a good part in Snaggs, but does not test its capabilities. The co. is good, but needs strength in the vocal contingent. House closed week of 20th, in order to arrange for the production of Fantasma, which will run during week of 27th—State Fair.

English's Opera House opened 20th with Matt Morgan's series of war pictures. Extensive lithographing has been done, and Frank Williams has been doing earnest advance work. English's has been renovated and repaired and the opening week will be a winner. The G. A. R. are interested in the engagement. For week of 27th (State Fair week), Evangeline, booked by Manager Talbott, and Gus Williams, booked by Manager English, prior to the change. Just what will be the outcome will be decided at a later date. Both co. claim contracts.

Museum: One of the Bravest has filled the house to its fullest capacity during the entire week. Co. opened regular season here. As a whole it is evenly balanced. McCarthy lacks the essential force, but is thorough and was well received. The comedy drama has been materially changed since last season. Week of 20th, Arizona Joe.

The Zoo has evidently a new lease of life. Manager McFarland gets a good show when he can. If not a good, a bad one, and is very candid as to its merits. The bill for week of 20th is Professor Ryland's Dog and Monkey Circus, Andy Morris, Harry Ashton, and "a nest of beautiful birds of song."

Elbow Shots: The Elks' Lodge is receiving many new members.—An elegant pair of antlers, valued at $150, will be raffled soon, the winner to donate the horns to the lodge.—E. M Dasher is expected here this week to do advance work for Gus Williams.—A special from Anderson says that a boycott has been put on the Doxey Music Hall. The Music Hall Association is a stock concern and the holders are dissatisfied with the management.—Old F. G. White, the veteran comedian, is frequently seen on the streets. He has been released from the Hospital for the Insane, but is now very feeble physically.—Hilda Thomas, for two seasons with Tony Pastor, has organized dancing classes here.—Will Kohull has resigned from the Wilbur Opera co. and will join Stetson's co. 20th. His wife, Lillie Taylor, who has been spending the Summer in this city, will join him and Stetson Oct. 1.—The Siege of Vicksburg scenery, etc., has been attached for unpaid bills. D. B. Hughes and James B. Dickson were associated in the management.—Mrs. Rose Bailey, wife of State Senator Bailey, and C. B. Foster are arranging for the production of The Little Tycoon at the Grand at an early date.—The Indianapolis Lecture Course will begin the series about Oct. 1.—Theodora now has the time originally booked in November by George S. Knight at English's.

DENVER.

A performance of The Sorcerer Saturday night, 11th, at the Tabor, closed the Chicago Opera co.'s engagement. The co. is now doing the State, after which it returns to its stamping ground, Kansas City and its vicinity. The co. stops in Colorado Springs two nights, and I imagine the people there will raise a howl if they don't hear more from Miss Frost, who formerly lived among them, and who is, vocally, about the best in the troupe. The management would do well to put on The Sorcerer, as Miss Frost is given a little show in the role of Constance. She is entitled to a more prominent place in the co.

The Honeymoon was selected instead of a tragic play for the first appearance of Miss Mather and co. Monday night. A fine house was on hand, but, be it said to its discredit, it was frightfully cold, Miss Mather's spirited Juliana awakening no response whatever. The audience was pronounced, though, in its approval of the low comedy element. The beautiful Miss Mather could not have formed a favorable impression of the people. The audience the night following was less frigid toward Miss Mather's Juliet, but it was nothing like what it should have been in numbers. This was caused to a great extent by the unfavorable criticism of the *Tribune-Republican*, the leading daily, and its notices since have hurt the business. The co. is excellent and contains the people who have traveled with Miss Mather through the country. I blame Miss Mather not if she gives Denver a wide berth hereafter. The Palmer co. gives all of its late New York successes week of 20th, opening in Our Society. The co. has been boomed in the papers, and I anticipate a large week. Norman Opera co. week of 27th. Magician Kellar week of Oct. 4.

Items: I haven't been around at California Hall lately, but I hear the management is offering a pretty good bill. Lew Spencer, the minstrel, and Nellie McMahon, last year with Kate Castleton, are said to be fulfilling engagements there. Charley Rudman, head doorkeeper at the Tabor, is laid up with a severe attack of rheumatism.—*The Play* says: "Last week was a bad one for new reports concerning the building of a grand opera house in Denver. Usually the reports number ten a day, but last week they only averaged seven." I don't know whether or not the amusement building, which I hear is to be put up at Seventeenth and Holliday streets, is to be "grand," but the odds are ten to one that it will be a variety house. Whoever is to erect it has chosen an unpromising location.—Conrad has been [illegible].—All of the fine scenery carried by the Mather co. was shipped from San Francisco to Chicago direct. This may be one of the causes of the moderate success of Miss Mather in this city.—I had no idea that the [illegible] came out over with co., and that we had got out [illegible] smoothly, with only one infliction. But it seems Cole's is to be here [illegible]. His agents have been here, and immediately petitioned the Council for a temporary reduction of the license, which is really high. It will possibly be granted, some of the members holding there won't be any more people attend at fifty cents than at $1.00 a head.—In a criticism on Fatinitza recently critic Hayward, of the *Tribune Republican*, mentioned the awkward positions Louise Eissing places her feet in, and recommends longer dresses. Not a bad idea.—The "evil spirit of the plains," Dr. Carver and co., occupy a prominent place in Cole's advertising.—Al. Hayman left for Kansas City 20th. He has been around here over a week.—The receipts for the Mather week in Los Angeles, Cal., averaged $800 a performance.—Milnes Levick is troubled with a severe cold, and it interferes with his acting more than a little.—I'm informed that the Palmer co. opened in Salt Lake to the largest house known there in years.—As a souvenir, copies of the book of original poems given Miss Mather by San Francisco literary people, were given to the audience on the opening night.—A most pleasant gentleman is F. G. Prescott, who looks after Miss Mather's interests as he would his own. Mr. Prescott's last visit to the city was seventeen years ago.

MILWAUKEE.

The Private Secretary, as presented by the Madison Square co. at the Grand Opera House, has been drawing fair sized audiences for a week. W. H. Gillettte as the Secretary and M. A. Kennedy as the East Indian, Mr. Cattermole, repeat their success of former engagements and keep the audience in continued laughter. The support is good throughout; Edwin Booth 24th and 25th.

At the Academy Tony Denier's new Humpty Dumpty show gave two performances to good houses 12th. We don't think the new edition is any improvement on the old. On the 13th Lotta opened in The Little Detective for a week's engagement. Nitouche and Musette were presented later. In Lotta's support worthy of particular mention are Fred Lennox and Bert Coote. Business fair. Lights o' London 20th, week.

Items: At the Dime Museum last week the wax-figures of the Chicago Anarchists were the principal attraction.—The People's Theatre was closed last week. E. T. Stetson co. in Neck and Neck this week.—Lilly West left the American Opera co. here and joined the Evangeline co. at Detroit to play the part of Gabriel.—W. J. Florence was tendered a banquet last Saturday night by the Ancient Arabic Order of Nobles of the Mystic Shrine.—Thomas H. Davis was in the city Monday putting up some elegant paper for the Lights o' London.—C. E. Powers was registered at the Grand Opera House Thursday, arranging for the appearance of Joseph Jefferson.—Walter Hine, in advance of Booth, says his star's business so far this season, has been wonderful.—The Elks gave a very pleasant social session last Sunday night about 11:30 P. M., at which T. T. Farron presided. Songs and recitations were given by members of the Farron and American Opera cos. and some of the local Elks. Thiele's orchestra furnished the music. It was a very enjoyable affair. The Elks will attend The Lights o' London in a body next Monday night in honor of Brother Archie Foster formerly of this city, now leading man in the above-named co.—The Japanese Village has closed its engagement at the Exposition Building and gone to Cincinnati.

PITTSBURG.

Mixed Pickles did a fairly good business at the Opera House last week. Business increased nightly. Support was very good. Cattle King is the attraction this week.

The Thompson Opera co. succeeded in doing a very large business for the week at the Bijou. The repertoire consisted of The Musketeers, Girola, The Mikado and Robert Macaire. With the exception of a few individual members, the co. is rather weak. The ensemble was poor. Tellula Evans, Joseph Armand and J. K. Murray sang their roles in a satisfactory manner, and did the best work. The operas were staged finely. Frank Mayo in Nordeck and The Three Guardsmen this week.

The Academy did a big business with Harrington and Johnson's comb, and the Liza Weber Burlesque co. Tony Pastor this week.

Hicks and Sawyer's Colored Minstrels played to the capacity of Harris' nightly. N. S. Wood opened 20th for the week.

Items: Robson and Crane open the regular season at the Opera House 27th. Tom Shea is already here hustling for the comedians.—Ada Gray at the Bijou; Sid. C. France at the Academy, and Silver Spur at Harris' will be the attractions week of 27th.—The Imperial Austrian Military Band is giving nightly concerts at the Casino Rink, Allegheny.—C. D. Hess was in town 18th en route to Chicago, where he assumes the management of the New Casino.—A. J. Sheddon left for Cleveland 18th.—Rumors of the building of a new theatre are again in circulation. It is the general impression here that we have now as many theatres as the town will support.—Mrs. Harry Williams is at present in Louisville.—Doctor Thayer is doing a good business with his circus on the South Side.—Forepaugh will be here Oct. 4 and 5.—C. D. Hammond, late of Harris' Museum, will go ahead of the Kernell comb.—The Bijou Theatre has done an evenly good business ever since the opening.—Will Williams has gone to New York, where he will assume the management of the Kernell comb.—J. K. Murray was wined and dined during his stay in the city.—Hugh A. D'Arcy, ahead of Ada Gray, is in town.—The Bijou has all the travelling opera cos. of any note booked, with the exception of the McCaull.—The manager of the American Opera co. was in town last week, fixing up matters for the forthcoming engagement of the co. at the Bijou.

KANSAS CITY.

Last week was one long to be remembered. Kansas City's Exposition was in full swing and the city was crowded with visitors. All places of amusement played to splendid houses. Both opera houses had good attractions.

The inimitable Sol Smith Russell, with his new play, Pa, was the attraction at Coates', and met with a flattering reception. Pa is an exceedingly fine comedy success, and in it Mr. Russell has an excellent opportunity to draw forth laughter. His support was admirable. The young ladies of the cast, Misses Ferguson, Nelson and Boucher, are very attractive and sprightly, while Miss Haggar as the "childish prattler" was very winsome.

At the Gillis: Charles H Hoyt's farce-comedy, A Tin Soldier, has been greeted every evening during the week with fine and appreciative audiences. The co. comes with new music, songs, "business" and there are a few changes in the cast. Flora Walsh, a very pretty and charming young girl, and, by the way, a beautiful dancer, takes the place of Rachel Booth, who made an immense hit here last season as Carrie Story, the "incessant borrower;" Amy Ames, as Violet Hughes, the "domestic earthquake," was, as it always has been, the funniest female role of the play, and her laughter-provoking work was highly enjoyed. James T. Powers, as Rats, is exceedingly funny and his droll sentences were well received. George Boniface, Jr., has taken the place of George Wilson as Canby the plumber, and he is funnier than Mr. Wilson. The rest of the co. were all well cast, and rendered splendid support to the principals.

The Museum has been taxed to its utmost capacity, and the audiences were all well pleased with the excellent performances given. Private Secretary was the play, and it scored a success. The new comedian, Mr. Backus, as Rev. Arthur Spalding, was very funny, and kept the audience in a roar.

LOUISVILLE.

A number of unfortunate complications prevented The Rat-Catcher engagement from being a success at Macauley's. The co. arrived late and no performance was given. Hubert Wilke, the principal performer, was seriously ill, and and did not appear during the week, his part being acceptably taken by James Wallis. The piece has been much changed since last seen here, and not for the better. It can truthfully be said, the only feature in it is now the ballet, which is really good. W. H. Wallis, Jay Hunt, May Wilkes and Rachel Booth are deserving of mention.

Eugene O. Jepson, in The Tide of Fortune, had a fair week at the Museum. The play follows the model of Dan Sully's Corner Grocery, and is well acted by a good co.

The Grand Central, with the usual bill, drew fairly good business. A new co. is announced for the coming week, in which are Roger and Belle Dolan, Dave Tracey, Dooley and Coburn, and others.

Items: Weevie Vivian, with the Tide of Fortune co., is one of the well-known Vivian Sisters of the variety stage.—The Battle of Gettysburg at the Exposition, under A. L. Boutlier's management, is proving a profitable attraction.—Manager Britton, of the Museum, has been confined to his room by illness, but is again about. He says he is worth a dozen dead men yet.—Work on the New Grand Theatre is progressing night and day. The scenery is ready, the drop-curtain is painted, and Oct 4 is announced as the opening date.—Eugene Elrod, of Macauley's, was again in executive charge at the Race Course during the Fall meeting. It goes without saying—the work was well done.—Manager Macauley's pretty little daughters gave a box party Friday, 17th. The little folks seemed to thoroughly enjoy The Rat-Catcher.—Harry Mann is here in the interests of A Parlor Match. No show has ever been more completely billed in Louisville than this.—Herbert Wilke is a very sick man. He was removed from the Galt House to St. Joseph's Infirmary, where he now is lying low with the typhoid fever.—The Boulliers are an

...ing firm. They are engaged in a number of ...ing engagements, and Al. Bradley is the only man who ...has been able to make any money out of the Masonic. ...last letter opens 27th with Lillian Lewis in Odette.—Mary Wilson and Rachel Booth leave The Rat-Catcher ...here. On account of Witton Illness and the sudden ...illness of some of the earlier performances some had ...to be given among the principal performers. It is said ...that but for the successful efforts of John Macauley as ...Rat-Catcher there would have been no performance ...Saturday night.

DETROIT.

The past week was noteworthy from the fact that ...White's Grand Opera House, one of the finest theatres ...in the country, opened its doors to the public, the production ...there of two operas new to Detroit, Don Cæsar ...and the Crowing Hen, by the McCaull Opera co., and ...Lizzie Booth's appearance at the Detroit.

The opening of White's Grand was a memorable ...event, society turning out en masse and filling the magnificent auditorium. The full dress and the animated ...faces and musical voices of Detroit's charming daughters made the scene doubly beautiful. The one absorbing topic was the magnificent palace, of which Detroit is justly proud. The regular playgoer was there as ...enthusiastic as he appeared when entering a playhouse ...for the first time. The critics of architecture were ...there and with one accord were loud in their praise of ...the fitness of things in general, and hundreds of people ...who have been conspicuous by their absence from any ...theatre were there on an inquisitive tour, as well as to ...show their appreciation of the onward march of ...progress. Manager White's appearance at the footlights was the signal for a continued round of applause, ...which the genial manager received with good grace and ...with appropriate remarks. After welcoming his friends ...and patrons, Mr. White introduced Judge Chipman as ...the person he had accorded the honor of reading the ...dedicatory address, the following eloquent sentiments ...being the conclusion:

"Welcome, then, to thy home, O muses, Thalia, ...Melpomene, Terpsichore, come. Here we enthrone ...thee, here we invoke thee; bring joy and virtue and ...peace in thy trains. Here show Scorn her image and ...Goodness her sweetness. Appal here the mean by ...sight of themselves. Here scatter the flowers in Love's ...gardens growing, and sing all the songs which the ...heart loves to sing. Inspire the patriot with courage ...heroic; with high martial pride the youth or the land. ...Teach men that their brother is the next man beside ...them, that God is the father, the household but one."

After the Judge had finished the immense audience, ...with one accord, burst out in spontaneous applause, ...which was repeated with renewed vigor while the elegant new drop-curtain, of which I made mention in my ...last, was lowered. At 8:15 the drop was raised upon the ...first act of Don Cæsar, which opera claimed the attention of the delighted audience the remainder of the ...evening. The Crowing Hen was put on the last three ...nights of the week, and was also well received by large ...audiences, notwithstanding the counter attractions, ...which it was naturally thought would draw largely from ...this theatre. Joseph Jefferson, 23d, 24th, 25th.

Henry Walton, in a three-act comedy written by himself, and called The Cuckoo, occupied the Detroit the ...first three nights of the week, and played to poor business. The Cuckoo is a legitimate play and very well ...handled by an evenly balanced co., with Mr. Walton ...impersonating the title role. The last three nights and ...Saturday matinee were filled by Edwin Booth and a ...fairly balanced co., who drew good business at an advance in prices, the attendance being quite large, but a ...little top-heavy. That Mr. Booth is still Detroit's favorite tragedian there can be no doubt, as the illustrious actor was applauded in almost every act he made, ...frequently the encores lasting fully five minutes, so ...anxious were his admirers not to be misunderstood in ...their intentions to do him honor. Mr. Booth was seen ...at his best as Richelieu, Macbeth, Hamlet and Iago, ...and has entered the season in good health and spirits, ...with a good co., a portion of which Detroit feels proud ...to call her own. We watched with pride the efforts of ...John T. Sullivan, a Detroit boy, who a few years ago ...was comparatively little known, but who is gradually ...acquiring fame and fortune by his own pluck and energy, and from whom we expect great results. The ...characters he assumed in Mr. Booth's repertoire were ...well taken and admirably handled. Kate Moloney and ...Messrs. Owen Fawcett and Harry C. Barton are also ...Detroiters, and together make an admirable support to ...the famous tragedian. Alone in London co., 23d, 24th, ...25th

Frances Bishop, in Muggs' Landing, at Whitney's, ...drew largely all the week at cheap prices, and proved ...herself a favorite. She is a charming soubrette, pretty ...and vivacious, and was well supported. Gilday Comedy ...co. in Collars and Cuffs, 30th, week.

ALABAMA.

EUFAULA.

Shorter Opera House (Ed. Dickson, manager): Walter S. Sanford's Under the Lash co. opened our season 14th to a good house.

ARKANSAS.

LITTLE ROCK.

Hyde's Opera House (George H. Hyde, manager): Dick Gorman presented Conrad to a fair audience, 14th. W. T. Melville shared the honors with Mr. Gorman. Baird's Minstrels coming.

CALIFORNIA.

LOS ANGELES.

Grand Opera House (McLinn and Lehman, managers): The Pyke Opera co. opened a week's engagement 13th, when The Mascotte was presented to a large and appreciative audience. The Chimes of Normandy 14th and 15th; Three Black Mantles, 16th and matinee 18th; The Mikado, 17th and 18th. There has been a large sale of seats, and everything points to a prosperous engagement.

CONNECTICUT.

NEW HAVEN.

New Haven Opera House (Horace Wall, manager): Tangled Lives, a new four-act society drama, received its first production on any stage at this house, 16th. The cast was as follows:

Raymond Garth	R. B. Mantell
Josephus Howson	Nelson Wheatcroft
Herman Foster	B. T. Ringgold
Digby Daunty	Archie Lindsay
Reginald Brooks	W. F. Blande
Addison R. Pope	John James
Samuel Draper, alias Diogenes	Louis Wilson
Darius Potts	J. D. McKitrick
Helen Rathbourne	Eleanor Carey
Edith Ainsley	Effie M. Shannon
Jane Wilton	Marie Sheldon
Gladys Delmore	Agnes Elliott
Aunt Eliza	Louisa Eldridge

The plot may be briefly summarized as follows: Raymond Garth, a wealthy scion, becomes enamored of Helen Rathbourne, a woman of obscure antecedents, and whose husband, unknown to the former, is living. Madly infatuated, Garth leaves home and all, takes up his abode with his inamorata, with whom he leads a Bohemian life. His affection soon wanes; hers deepens. By chance he meets Edith Ainsley. He saves her from drowning and each conceives an affection for the other. The keen instincts of his mistress teach her that his estrangement has become complete. She charges him with infidelity; in return he offers "to make legal what the world calls a marriage." She disappears and news is brought of her death in a Cuban hospital. He returns to Edith, unfolds the story of his life, and as he is about to clasp her in his arms, is confronted by Helen, who is not dead but unsuspectingly a spectator to what is really one of the strongest scenes of the play. He is forced to call her his wife. Both disappear, but through the agency of a friend the existence of Helen's former husband is ascertained; she is accused by Garth of treachery and leaves the house as he and Edith are clasped in each other's arms. The play made an instantaneous success. The scenes are laid in and about New York, and depict alike Bohemian and society life in the great metropolis. The climaxes are superb—in fact, wrought with a consummation of skill rarely disclosed in any school out of the French, which it closely resembles. The comedy element has not been drawn out sufficiently well, and the fourth act fails to pass off with the smoothness of the others. It needs reconstruction and the deviltry of the adventurer brought out more prominently. Mr. Mantell was extremely nervous, which accounts, perhaps, for the unusual warmth he threw into the lines. He acted capitally and has given the part careful treatment and study. He made a hit. Nelson Wheatcroft's part fit him to a dot. He was more than successful in the part and received very flattering notices—in fact, he fairly shared the honors with Mantell, together with Eleanor Carey, who deserves praise for a characterism yet conscientiously played part. Effie Shannon comes in for a word of praise and her address to the rose was one of the daintiest bits of work seen in a long time. She received an encore after the recitation. Marie Sheldon (Mrs. Mantell) was not a success. Her conception was singular. She tried hard enough to play the part, but it is too much for her. Agnes Elliott served as a "lasher," but the audience would not have been less satisfied if she had completed her toilette before coming on the stage, since there was an abundance of scantiness. The others were fair.

Carll's Opera House (S. J. Carll, manager): Lost in London did a fair business 16th, 17th and 18th. The scenic effects were very fine and the piece appeared to please. The T. P. W. Minstrels played to a very large house, 15th.

Council's Museum: Across the Atlantic, as presented by John W. Ransone, did quite a business last week. Corinne and her Merrimakers will begin this evening (24th) and run through a round of comic opera, opening with The Mikado. Corinne always draws well in this city, and this engagement promises to repeat the story. College opens this week, and the students first week in town will make things interesting.

American Theatre: Lucky Ranch is succeeded by a specialty co. Business good.

Items: A party of Keller's friends, including Mr. Dorsman, Ellie Wilton, Mrs. J. T. Raymond and Commodore Smith, came by yacht to see his new play. They were too late for the first act, having been delayed on a sand-bar.—The music at the New Haven Lea has been bettered by the addition of Professor C. T. Hone, flute soloist.—John W. Keller, the author of Tangled Lives, is a Yale man of the class of '79. Mr. Keller founded the *Yale News*, the first college daily ever published and pulled No. 5 in the University race at New London in 1870.—The prices at the American have been raised to correspond with the Grand.—Manager Bunnell advertises the booking of May Blossom, Romany Rye, Private Secretary, Neill Burgess, Corinne and others.—Managers Wall and Carll each advertise to have booked Mrs. Chanfrau in The Scapegoat.

MERIDEN.

Meriden Opera House (T. H. Dolevan, manager): Frank Jones in Si Perkins, 14th; second time here; good house. A crowded house greeted Kate Claxton as Arra Meelish, in Arrah-na-Pogue, supported by Charles A. Stevenson as Shaun, 15th. They were warmly applauded. The Luciers Comedy co. gave their very clever and amusing entertainment 16th, 17th and 18th. Business light.

MYSTIC

Central Hall (Ira W. Jackson, manager): The Lucier Comedy co. gave a fine entertainment, 14th, the musical part of the programme being unusually good. Abe Zekener, 15th, light business, but better than deserved. Si Perkins, 24th.

BRIDGEPORT

Hawes' Opera House (E. V. Hawes, manager) The T. P. W. Minstrels gave their usual first-class entertainment, 16th. Large house; galleries packed. Frank Jones and Alice Montague in Si Perkins, 17th; large house. Kate Claxton in Arrah-Na-Pogue, 18th. The star was given a most cordial reception by a large and select audience.

Theatre Belknap (C. J. Belknap, manager): Storm Beaten, with Wright Huntington as star, closed a very satisfactory four-nights' engagement, 16th. Passion Slave was put on and ran rest of week. Houses light.

Wagner's New Theatre (H. H. Jennings, manager): Box of Cash was brought back, 13th, and made a good run the entire week.

Sept. 20.—Helene Adell, supported by Oscar W. Eagle and a fine co., opened a week's engagement at Hawes' Opera House in A Night in Rome, to a select audience. Performance gives great satisfaction.

WATERBURY.

People's Theatre (Jean Jacques, manager): Frank Jones and co. in Si Perkins pleased a good-sized audience, 15th. The support was good, and Si was as heartily welcomed as ever. The appearance of Stanley Macy and his excellent co. in The Kindergarden for two nights and a matinee, 17th and 18th, was greeted by crowded houses. With new scenery and new costumes and an improved co., The Kindergarden is one of the best attractions on the road.

At the Opera House: Kate Claxton and Charles A. Stevenson produced Arrah-na-Pogue to good business, 16th. Mr. Stevenson, as Shawn the Post, made the hit of the evening.

WINSTED.

Opera House (J. E. Spaulding, manager): Kindergarden 15th and 16th to fair business. Acting and co. very fine.

DELAWARE.

WILMINGTON.

Academy of Music (J. Smith, manager): The Stranglers of Paris, 13th, 14th; small houses. The Flash Light, 16th, with Marion Booth as Polly Willard. Very amusing performance, considering that it was a first production. James O. Barrows was especially entertaining as J. Adolphus Boggs. Fred. Warde drew good houses 17th, 18th. Virginia and Damon and Pythias were presented. Frequent recalls. At the close of the fourth act Mr. Warde appeared before the curtain, and in a neat speech thanked the audience for the cordial and enthusiastic greeting that he and his co. received.

DISTRICT OF COLUMBIA.

WASHINGTON.

The attendance at the National was not such as Viola Allen, her capable co. and pretty play deserved; but fair, all things considered. There were several very hot days; very few are supposed to be in town yet, and it takes some time to educate people up to paying a dollar or a dollar and a quarter where twenty-five and fifty cents have hitherto served. It is to be hoped that Miss Allen will be seen here later in the season. This week Fred Warde in Damon and Pythias, etc., closing the week in Galba, the Gladiator. Next week, Frank Mayo.

Albaugh's suffered from the raise in prices. Dan Sully, who usually draws well here, had but slim houses. A great many who went all Summer because it was a nice, comfortable place to go to for a few hours, and didn't cost much, stop to think whether the performance is worth the admission now and are slow to get started. I hope all this will mend very soon and that Mrs. Bowers will draw well this week. She opens in Lady Audley's Secret. Next week, Richard Mansfield.

The Silver Spur drew only tolerably at the Bijou. Across the Continent, Byron's co. without Byron, having R. Fulton Russell as a star, packed Herzog's, and The Rainbow drew the usual crowd to Barton and Logan's. This week, John W. Ransone in Across the Atlantic at the Bijou, followed by Our Boarding-House. At Herzog's Our Strategists, and the Thompson comb. at Barton and Logan's in The Gold King and For a Life.

Items: Among the improvements at the National is the red coration of the proscenium arch. It is plaster-work the same style as the ceiling of the lobby and is very handsome.—The friends of J. Wirt Kail in this city are pleased to hear of his success as Marcellus in Theodora. He is, I believe, one of "our boys."—Our people ought to claim Viola Allen as a Washington girl, as her parents were in the regular co. here for a long time when she was a baby.

GEORGIA.

SAVANNAH.

Savannah Theatre (T. F. Johnson, manager): Season opened 13th and 14th with Aunt Bridget Comedy co. to fair business, followed by Wilson and Rankin's Minstrels 17th, 18th and matinee 18th to good business. Show is about the same as last season. Flash Light, 28th, 29th.

AUGUSTA.

New Masonic Theatre (Sanford H. Cohen, manager): Owing to cancellation of their date in Charleston, Wilson and Rankin's Minstrels came 16th. Notwithstanding silly rumors of the house having been rendered unsafe by the recent shocks, the box-office showed a gain over last season's receipts of $75. Receipts, $1,100. Mr. Wilson expressed himself as highly gratified. As a minstrel performance I hardly think it up to the Standard, but the variety department is immense, the Poluskis and the Pavanellas being simply inimitable. The new song-and-dance, "Belfry Chimes, or Sweethearts and Beaux," deserves mention as being a new and refined departure from the stereotyped style. Our talented amateurs in "Upper-tendom" (otherwise known as the Sand Hills) presented the comedy of Our Boys to a delighted audience 17th. It was a subject of remark that the ladies of the co. showed more ease and aptitude for their parts than the gentlemen, which is not usually the case with amateurs. Marion Dunbar, Maida Campbell and Margie Weed, in the respective roles of Violet Melrose, Mary Melrose and Belinda, evinced a thorough and intelligent conception of those finer touches which render all impersonations more agreeable to the audience. T. R. Gibson in Talbot Champneys and Henry Hammond, Jr., in Perkyn Middlewick were especially happy in the rendition of their roles. Mr. Gibson has all the confidence and grace of a veteran.

ATLANTA.

De Give's Opera House (L. De Give, proprietor): Our season was formally opened 13th by Wilson and Rankin's Minstrels. One of the largest audiences ever assembled between the four walls greeted their first performance. Business abated considerably during rest of engagement, matinee and night of 14th. Monroe and Rice in their side-splitting potpourri of fun and nonsense, My Aunt Bridget, to good business, 17th and 18th, with Saturday matinee. The show compares favorably with any of its kind yet produced on our boards.

COLUMBUS.

Season opened 16th by Monroe and Rice's Aunt Bridget co. Well filled. Audience well pleased.

ATHENS.

Deupree Opera House (Cranford and Davis, managers): Our season opened with Wilson and Rankin's Minstrels, 15th. Very best entertainment of the kind we have had in years. Business fair. The absence of the students of the University and many of our citizens prevented big business.

ILLINOIS.

KANKAKEE.

Arcade Opera House (Col. H. C. Clark, manager): Season opened by Simon and Cawthorne's Little Nugget co. to a good house 13th.

DANVILLE.

Grand Opera House (Lesin Davis, manager): The season opened 13th with the Beare and Davis Dramatic co. in a week's engagement. Our manager Davis is the proprietor of the co. Fair week made good business.

SHELBYVILLE.

Opera House (Philip Parker, manager): The Kendall Dramatic co. supporting Lizzie Kendall in standard plays opened a five nights' engagement in Sun. of Jan 14th to fair business, which was increased to crowded houses before the end of the week. Kate P. Robbins, a member of this co., was unable to play for account of an accident at Charleston, Ill., until 27th, when she appeared as Cynisca in Pygmalion and Galatea, and was received with rounds of applause from the crowded house. Miss Richetta, though only on the stage one year, has been very successful.

OTTAWA.

Sherwood's Opera House (F. A. Sherwood, manager): Kate Castleton's Crazy Patch 18th; medium house. Performance first class. Streets of New York 19th.

INDIANA.

CRAWFORDSVILLE.

Music Hall (Leslie Davis, manager): Hyers Sisters, 13th, to only a fair business. Most excellent entertainment.

LAFAYETTE.

Grand Opera House (F. B. Caldwell, manager): The Hyers Sisters in their Out of Bandogs appeared 14th, having with them as tenor Wallace King and as comedian Sam Lucas. The Laplanders, 17th; good house.

LOGANSPORT.

Dolan's New Opera House (Wm. Dolan, manager): The Proper Caper co. gave two of the vilest performances ever seen in our house, 13th and 14th. Receipts for both nights were about $70.

TERRE HAUTE.

Naylor's Opera House (Wilson Naylor, manager): Wilber's Dramatic co. played to packed houses last week, giving satisfaction, and presenting a round of society comedies and dramas.

Arena: King, Burk and co.'s Circus was here 16th and 17th. Good business 16th, but wind and rain prevented a show 17th. Tent blown down.

Items: Maud Melville and Nina Gordon, of Wilber's co., were formerly of this place. Miss Blanchard, of New York, joined the above co. here.

RICHMOND.

Phillips' Opera House: (James H. Doebler, manager): Gilbert's Comedy co. 13th, week, to packed houses.

IOWA.

BURLINGTON.

Grand Opera House (R. M. Washburn, manager): The Juvenile Band, of Milwaukee, under leadership of Professor Hensler, concertized during week of 13th to light houses. The little fellows are wonderfully proficient with the brass horns, and they play remarkably well a class of music which only the best bands in the country dare attempt.

OTTUMWA.

Lewis Opera House (C. Lewis, manager): The Two Johns 14th; very large business. The Cope and Merrill Concert co. 15th; benefit of Ella Cloutman, the soprano, who had the misfortune to lose her satchel in Chicago through pickpockets while enroute to Boston.

Turner Opera House: The Switzer Comedy co. 13th, week; good business.

KANSAS.

FORT SCOTT.

During the Summer the Opera House has undergone a great change. The entire interior has been taken out. The old gallery has been replaced by a new and larger one. The ceiling and walls have been handsomely decorated. A reception and toilet room for ladies and a manager's private office have been added. A new gallery entrance and box-office have been built. The first floor has been raised in the rear, thus affording a good view of the stage from any part of the house. Two new boxes and a new orchestra-railing improve the looks of the front of the house. The auditorium, which is divided into parquet, dress circle, balcony and gallery, is lit up by a new chandelier. The lower part of the house is seated with new opera-chairs. The system of lighting the stage has been greatly improved; an addition of fifteen feet in the rear gives ample stage room. The scenery and drop-curtain are new, and reflect great credit on Sosman and Landis, of Chicago. The house will be opened by Patti Rosa, who appears 27th, 28th, 29th, followed by Shipped by the Light of the Moon, Oct. 2. Wm. Us & Co., 4th.

Arena: Barnum's Circus comes Oct. 2.

TOPEKA.

Crawford's Opera House (L. M. Crawford, manager): The McKee Rankin co. played a two nights' engagement 13th and 14th, presenting The Golden Giant and The Danites. The co. is a good one and deserving of better patronage. The character of Washee Washee is taken by a real live Chinaman with great success.

Items: Kellar, the Magician, will hold the boards at the Grand for a week opening 27th.—Barnum's Circus, 27th.—It is stated that Manager Crawford, of this city, is negotiating for the purchase or lease of one of the leading theatres of San Francisco.

ATCHISON.

Price's Opera House (William Campbell, manager): McKee Rankin co. 13th, in the well worn but still powerful play of The Danites; 16th in The Golden Giant. Co. not well advertised, so the houses were not large. Several of the co. were called before the curtain repeatedly.

Items: L. M. Crawford is superceded by Will Campbell as manager of our house. Mr. Campbell is a wide-awake, energetic manager, with a host of warm friends.

OTTAWA.

Opera House (S. Smith, manager): The Schubert Quartette, of Chicago, gave a concert 13th, under the auspices of the ladies of the Congregational Church. The entertainment gave good satisfaction to a large audience. Miss Lay, the pianist, exhibited much skill.

KENTUCKY.

OWENSBORO.

Hall's Opera House: John Thompson appeared 13th in 'Round the World in Eighty Minutes, to a packed house. National Ideal Opera co. dated here for Oct. 4 in Mikado.

LOUISIANA.

SHREVEPORT.

Tally's Opera House (Leon Carter, manager): Bell Ringers opened our season 15th, to a small audience.

Tips: A pleasant gentleman is Gus A. Bernard, in advance of Dick Gorman. He regaled your correspondent with some experiences of fifteen years ago which were very enjoyable.

MAINE.

PORTLAND.

Theatre (C. S. Morrill, manager): Rhea's engagement, 13th and 14th, proved one of great success. The wealth and fashion of the town greeted the charming actress on this, her first visit. A Dangerous Game and Frou-Frou in the hands of so fine a co. as Manager Ferree has gathered to support his successful star cannot fail to be delightful. Mlle. Rhea captured the audience by her exquisite rendition of her parts, and was called before the curtain at both performances. Her costumes were revelations, and the ladies were of course in raptures over them. Chanfrau gave us Kit the Arkansas Traveller, 17th; small audiences. The co. was ordinary.

City Hall: Wilkinson's co. in a round of the operas it has been so successful in at Greenwood Garden the past Summer, had possession of this house week of 13th. The Pirates of Penzance, with Alice Carle as Ruth, was finely done, and Iolanthe proved a good take. Billee Taylor, though, was the co.'s stronghold, and Alexander Bell in the title role. Miss Brown as Phœbe, and Wilkinson as Barnacle, were all remarkably good. Albert Lang as Crab carries the piece, and his "Villain of the deepest dye" was great. Pinafore was done for a matinee. The choruses were decidedly weak, the orchestration good and the costumes pretty.

Items: Albert Lang joins Modjeska in New York, 27th. I had the pleasure of meeting Mlle. Rhea, and found her as charming off the stage as on. She is a warm admirer of The Mirror, as is also Owen Ferree, her manager.—The Assistant City Treasurer is much interested in all the opera cos. at City Hall, and generally manages the stage.

MASSACHUSETTS.

NEWBURYPORT.

City Hall (George H. Stevens, agent): Henry Chanfrau in Kit, 16th, under the local management of W. A. Noyes. The co. is a strong one and gave good satisfaction, owing to a rainy evening and a strong counter-attraction in the opening of the new Opera House, only a fair business was done.

Prospect Opera House: For the past two years this building has been a skating-rink, but during the Summer it has been remodelled into an Opera House. It has a seating capacity of 450, is lighted by gas, heated by steam, and the scenery is from the studio of Sosman and Landis, Chicago. Low prices. Little Corinne was the opening attraction 16th, 17th, 18th, four performances, with a change of bill at each. With the exception of the opening night, business was small.

LOWELL.

Music Hall (A. V. Partridge, proprietor): Over the Garden Wall had a very good house 14th. George Knight's Saints grows fresher every season. Charles Free, as Wrangle, was capital in make-up and action. Minnie Degree materially aided the fun, and made all that was possible out of Mrs. Saltz, Jr. Howarth's Hibernicon 24th to large business. Rhea and her admirable co. gave a splendid performance of Frou-Frou 16th. "Swell" audiences; handsome photos of the star given to the ladies. J. J. Dowling has some very fine lithographic work out for his new play, Never Say Die, 23d and 24th.

Huntington Hall (John F. Cosgrove, manager): A very tame performance of The Black Crook was given 14th and 15th to big business. The Mikado ballet was the only taking feature. James O'Neill 25th.

Items: Nick Roberts-Gardner Circus gave three performances 15th and 16th. The first night was stormy, but the two remaining exhibitions were largely attended.—The People's Theatre had to be closed most of the time last week on account of the fewness of spectators. It will reopen 27th with M. W. Paul's Dramatic co.

BROCKTON.

City Theatre (W. W. Cross, manager): Frank Daniels as Old Sport, in Rag Baby, opened a fair house 13th. Bessie Sawyer (Vernon) was ill during the day, and was therefore unable to do herself credit. Mr. and Mrs. George S. Knight in Over the Garden Wall 16th to a large and very enthusiastic audience.

People's Theatre: Helene Adell, supported by Oscar Eagle and a well-balanced co., presented the following repertoire week of 13th: A Night in Rome, Medea, Exagged, An Unequal Match, Cricket on the Hearth, The New Magdalen and Shawn O'Dheen. Business fairly good. The Theatre Comique co., of Providence, in a variety olio this week.

Items: Lieutenant-Governor Oliver Ames and his daughter occupied Mayor Whipple's box at the City Theatre to see Over the Garden Wall.—Ella Holmes, of this city, has joined the orchestra of Bennett and Moulton's Opera co.—Professor William Carson furnishes the orchestras for both theatres, and the patrons get a musical treat.

SPRINGFIELD.

Gilmore's Opera House (W. C. Le Noir, manager): Kate Claxton and Charles A. Stevenson in Arrah-na-Pogue 14th, had a fair house, and the performance was much liked. The Bicycle Club Minstrels packed the house 15th and 16th and gave a particularly creditable show.

The Muses: The Lucier Family are entertaining good houses this week, and their efforts gave good satisfaction.

Items: The Dime Museum, much rejuvenated, opened last week with Edwina Grey in Dora and East Lynne, and this week Dan Mace's Irish Specialty co. is on the bill of fare.

NEW BEDFORD.

Opera House (Frank C. Bancroft, manager): Crossen's Banker's Daughter had rather light business compared with preceding attractions. The co. is an even one and gave a very pleasing performance.

People's Theatre (Arthur S. Foster, agent): Billy Chase's Specialty co. did fairly the last three nights of last week, and managed to please the gallery. Pauline Markham opened 20th for week.

Pick-ups: O. W. Hart, of Fall River, is in this city, writing a play for Helene Adell. The title of the piece is The Baronet's Plot. I have not interviewed Mr. Hart, as to why he came to this city to do the work, but presume it was to escape the noise of countless spindles.—Arthur S. Foster, agent of the People's, was presented with a beautiful bouquet one evening last week while at his post.—Charles W. Thomas was here with Rag Baby. He has lost much of the pink and white complexion for which he was conspicuous when he made his debut in this city as a manager. He is none the less jolly, however, nor wans the love sweetness.—Edmund Middleton, who held the position of treasurer of the Rag Baby co. last Spring, is managing for the subscury. He confided to me then that the "show" business was not just the thing he craved for. My experience of the men and women of the theatre has not caused any disrespect for them.

SALEM.

Mechanics' Hall (Andrews, Moulton and Johnson, managers): Boland Reed in Chuck played to a crowded house 14th. Well pleased audience. Black Crook, 23d, 24th and 25th.

WORCESTER.

Theatre (Charles Wilkinson, manager): Last week's business was fairly good, but not as good as the attractions deserved. Chanfrau in Kit, Robert Downing in The Gladiator and Bartley Campbell's White Slave were the attractions. Mr. Downing as Spartacus in The Gladiator was received by uncontrolled applause, and was called after each act. The scenery was very beautiful, and the support strong. Mr. Maldoon, as a fighting gladiator, was not much a success. Joseph Downing is booked for the 27th and 28th; Lawrence Barrett in Yorrick's Love and David Garrick, has the date of 29th; Nancy and Co., Oct. 1 and 2.

Festival: All the hotels in the city are packed with musicians and visitors to the Musical Festival, which occupies Mechanics Hall this hall, under the direction of Carl Zerrahn. All the seats in the hall, excepting 200, have been reserved for this week.

Item: The Dime Museum is nearly frozen out of its tent and will seek new quarters in Washburn Hall next month.

LYNN.

Music Hall (James F. Rock, manager): Henry Chanfrau in Kit drew out a good-sized audience 14th. Moulton and Baker's Black Crook opened 16th to a large audience, and played remainder of the week to fair-sized houses. The co. with the exception of the Seamons was first class in every respect. The Herbert Brothers and Duncan the ventriloquist were received with storms of applause, and the ballet, headed by Coppelius and the charming little Adele Carew, was very satisfactory.

Items: The Gilbert Opera co. will produce Hoover Smith and G. L. Tracey's operatic version of Uncle Tom's Cabin at Music Hall Oct. 6.—Manager Anderson, of the Chanfrau co., is a very pleasant gentleman, and a stubborn foe to the cheap-price system. The co. will go to California this season.

Crooks: Tony Williams' specialties caught on immensely. Manager Moulton was present at the opening and closing performances. Charles Atkinson and wife were in the audience Saturday night.

CHELSEA.

Academy of Music (James B. Field, manager): Flora Crowell, supported by E. K. Chester, in Ingomar, Claire, Frou-Frou, Engaged, Her Sacrifice, Faustine and Oliver Twist, week of 13th. Crowded houses; popular prices. Fifth engagement here, and best business she has ever done. I wish to thank Manager Clapham through The Mirror for courtesies

Item: William Carroll, having sprained his head, is obliged to rest here for a week or two.—Ruby Morris, formerly residing in Chelsea joined the Flora Crowell co. here, making her debut in Engaged.

HAVERHILL.

Academy of Music (James F. West, manager): The Bennett and Moulton Opera co. opened 13th to a big business through the week.

Item: J. F. Dean goes with Fanny Davenport. He received a flattering offer from the Margaret Mather management, but was obliged to decline.

FITCHBURG.

Opera House (F. A. Currier, manager): Clark's Burton co. in Two Nights in a Bar-room, 13th; fair house. Howarth's Hibernicon, 15th; very good entertainment; fair house. Mr. and Mrs. George S. Knight in Over the Garden Wall, 17th; big business; co. good.

TAUNTON.

Music Hall (A. B. White, proprietor): Wheeler's Minstrels, 13th, to a large house. Performance only ordinary. Condemned to Death, 16th, 17th and 18th, to fair business. Co. superior to play. R. J. Dillon and Charles Kent are deserving of especial mention for their painstaking and careful acting. Louise Litta, 20th, 20th and 22th.

FALL RIVER.

Academy of Music (Thomas R. Burrell, manager): Crossen's co. presented The Banker's Daughter, 13th, in a superior manner. Mr. Crossen's G. Washington Phipps is not to my liking, being too broad. Lizzie Lingham interested me more as the wife than the maid. Business fair. The T., P. and W. Minstrels, 14th, attracted an audience large enough to satisfy all concerned, and for once gave all they advertised. Five times have we seen the Rag Baby with the engagement 15th. Peck's Bad Boy, 24th; Howard Athenæum co. 25th; Henry Chanfrau, 26th; James O'Neill, 29th; Denman Thompson, Oct. 1 and 2.

Casino Theatre: The usual variety bill last week. Nothing announced as yet for the present week.

Items: Ramsey Morris and A. H. Dexter were in town during the week, for Rhea and Peck's Bad Boy.—The T., P. and W. baseball nine played a local club while here, and were vanquished—17 to 7.

WALTHAM.

Music Hall (W. D. Bradstreet, manager): Never before in this city has an actor received such an ovation as was accorded Robert Downing 13th. An audience that filled every seat and occupied every foot of standing room cheered and applauded the young tragedian to the echo. Two and three times after each act he was obliged to come before the curtain ere the demonstrations subsided, while plaudits, enthusiastic and genuine, where bestowed upon his scenes and readings as the play progressed. Spartacus was the play, and his impersonation of the Gladiator was magnificent. In physique Mr. Downing is admirably adapted to the character, while a rich voice and fine presence, together with a conception and acting of the role scarcely less grand than that of McCullough gives every promise of the young star's success in the greater drama. His support has been admirably chosen from among actors familiar with the tragedy. The piece was handsomely staged and elaborately costumed throughout. Only a fair house greeted Pat Rooney 15th. Pat's Wardrobe has little to commend it otherwise than serving to introduce the clever specialty artists who compose the co.

MICHIGAN.

NILES.

Union Opera House (H. and W., managers): Haze, German Detective, gave very fair satisfaction here last week. Sawtelle Comedy co., 27th and 28th, producing Orange Girl and My Partner, Oct. 3. John Thompson's Around the World; Lilly Clay's Adamless Eden, 13th; Monte Cristo, 26th; Burr Oaks, Nov. 3, and a number of good attractions later. A move will be made for the location of the town, and therefore the delay in building.

JACKSON.

Hibbard Opera House (C. J. Whitney, manager): Stuart's Opera co. for week, producing The Mikado, Children of Normandy, Bells of Corneville, Pinafore and Gilbert's burlesque. Business good. Golden Hen, Pinafore and Gilbert's burlesque to crowded house was packed to the doors on each night except first, when there was a heavy rain.

Assembly Opera House: Farrell's Specialty co. 15 h, 16th, to fair business, but not as good as expected with State Fair in progress. The performance was fair, but not up to the standard of the co. as heard here on previous visits. Mr. Farrell, the manager, was ill during the performance and was unable to appear. Owing to the absence of Mr. Farrell the performance on Wednesday, matinee and evening, was changed. By the continued storm on that day the first of the St. Paul excursions was given up. So is now better. Mr. and Mrs. Farrell are favorites, and the third season to entertain a full house is unprecedented in Minneapolis this season. The Mikado Ballet and Drummer and Boy, Mr. Farrell, for this week, and the rest of the performance will be announced next week. Mr. Farrell has a host of friends in this city, who will be pleased to learn that he is meeting with success. Manager Masterson has secured the services of Miss Ida Mulle, a young and talented lady elocutionist, who will appear in a number of selections during the week. Miss Mulle is a favorite in this city, and will undoubtedly receive a hearty welcome. Her selections will be of a high order, and will be rendered in a manner that will please the most fastidious. Miss Mulle will be assisted by Prof. Ferris' Orchestra. Good house.

Chamberlain & W. Cohen, of Long Strike etc. are with us for several days this week. Miss Cohen is well known here, and will undoubtedly receive a hearty welcome. So is Ramza Abbott as Stubbert's the manager.—Charles Osborn, of the Mirror co., relieves the monotony of Mikado perfume with his regular business. Osborn drove quite a trade with the country attendance at the Fair. Barry and Fay, 25th.

LANSING.

T. J. Farron 18th in A Soap Bubble. The business was fair. Gracie Emmet in Le-Le Lodge scored a great success. After her song, "I am so shy," she was repeatedly recalled, and finally had to make a neat little speech to stop the applause. Gene's Opera co. 23d, 24th and 25th.

ADRIAN.

Adrian Opera House (C. M. Croswell, Jr., manager): The season of business and new has opened, and the house stands forth in almost a new dress. J. C. Rodgers in The Long Strike, across the first three nights, followed with, on the Army Garden co. in other pleasing sequence of opera, opened in The Mikado. The first presidential election bore that the public have confidence in cheap shows, and that the shows are cheap for the first-class attractions and at fairer prices.

EAST SAGINAW.

Academy of Music (City and Suburban managers): Gus Williams 19th and 20th; good business and satisfaction, especially the 20th at Grand Rapids. Dan Sully in part excellent. The Dan Family (Hungarian) 21st and 22d (Sunday); good house. Dan Sully and co. 23d and 24th; Edwin Booth eight; cast, co. and repertoire to be announced. all sold forty-eight hours in advance.

MINNESOTA.

MINNEAPOLIS.

Grand Opera House (J. F. Conklin, manager): Jefferson and a capable co. opened 19th to play a three nights' engagement, with matinee, in Rip Van Winkle and Cricket on the Hearth. The first two nights brought crowded houses, and everything went smoothly; but on account of a severe illness Mr. Jefferson was unable to appear at the matinee or evening performance on Wednesday, and the house was closed. By the continued storm on that day the first of the St. Paul excursions was given up. So is now better. Mr. and Mrs. Farrell are favorites, and the third season to entertain a full house is unprecedented in Minneapolis this season. The Mikado Ballet and Drummer and Boy, Mr. Farrell, for this week, and the rest of the performance will be announced next week. Mr. Farrell has a host of friends in this city, who will be pleased to learn that he is meeting with success. Manager Masterson has secured the services of Miss Ida Mulle, a young and talented lady elocutionist, who will appear in a number of selections during the week. Miss Mulle is a favorite in this city, and will undoubtedly receive a hearty welcome. Her selections will be of a high order, and will be rendered in a manner that will please the most fastidious. Miss Mulle will be assisted by Prof. Ferris' Orchestra. Good house.

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HARRISON GREY FISKE . . EDITOR

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NEW YORK, - SEPTEMBER 25, 1886.

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Anderson, W. C.	Hines, Harry
Anderson, Mary	Harrington, Helen
Appleton, A.	I. L. C. (3)
Allinton, Lillie	Jenison, W. R.
Albertus	Jerome, F.
Aldridge, B.	Jack, Sam
Bentley, W.	Jeffreys, Ida
Bernard, Mollie	Jenkins, Oliver
Bland, W. F.	Kendall, Julia
Brown, J. H.	Livingston, Geo.
Brady, Tom	Lyons, Esther
Brigham, W. (4)	Modjeska, Mgr.
Bailey, Mrs. C.	McSweeny, T. P.
Brodrick, G. S.	Martin, Thos.
Bowers, F. B. (3)	McLean, R. D.
Bouvier, Alfred	Moore, Daisy
Blakemore, H. D	Mortimer, Chas. (4)
Boyle, Anna	Noston, Nick
Benedict, Will	Porter, W. S.
Chase, H. E.	Palmer, Reynard
Chapman, Thos.	Plympton, Eben
Carey, W. F. (2)	Pomeroy, Louise.
Crompton Comedy Mgr.	Powell, Eugene
Collins, Jas.	Phillips, Laura
Cole, F. A.	Pirnt, F. S.
Carleton, Adele	Ring, J. J.
De Bang, Sadie	Rose, Stella (2)
Daly, Miss W. A.	Nehan, A. (2)
Denham, Geo.	Russell, H.
Douglas, B.	Rose, Jas. (2)
Ellis, Miss Celie	Rulow, W. P.
Emmet, J. K.	Riegel, Chas.
Edwin, H.	Rising, Will S.
Elsa, Lillian (2)	Smithier.
Foote, Richard	Sheridan, W. E. (2)
Frohman, Chas.	Sylvester, Louise
Fetter, Selina	Stinson, Fred.
Floyd, Geo. W.	Shewell, J. H.
Grover, Leonard	Sullivan, M.
Garrick, Tom	Sumner, Mildred
Green, E. M.	Soldene, E.
Granger, Willis	Swain, C. W.
Gallatin, Alberta	Sullivan, J. P.
Graham, J.	Tucker, Sarah A.
Gilbert, John	Tansey, Harry
Hawthorne, Chas. B.	Ulmer Geo. T.
Hayden, W. R.	Wilkinson, A.
Hart, Tony	Woodward, M. C.
Holland, Geo.	Wood, Daisy (3)
Hawthorne, Grace	Whelan, M. M.
Hughes, Jessie	Verner, Chas. E.
Hamersly, G. W.	Voss, W. Z.
Hill, F. L.	Wallick, J. H.
Harcourt, W.	Welles, H. B.
Hardie, J. M. (2)	

***The New York Mirror has the Largest Dramatic Circulation in America.*

Dramatic Eras.

The seismic spasm which has lately shaken certain sections of our continent, and split the earth into disjointed fragments, seems to have traversed in like manner certain districts of journalism and badly disrupted their columns.

Lacking the power of cohesive continuity, we find them ripped with gaps and chasms of ignorance and mal-information which endangers the reader's falling at any moment into a slough of despond. We refer to the occasions occurring freely in such broadcast sheets, where, from want of years and experience, the paragrapher is not able to connect his utterances with their proper antecedents in time, and constantly proceeding and indoctrinating on such events as have transpired within his limited survey.

No recognition is made, on account of shortened resources, to a previous generation, and sight is lost of other facts important to the subject. We refer now to a recent demonstration in which this state of obliviousness is made obvious. The theme is announced as an Era of Real American Drama, the writer truthfully stating that while foreign melodramatic trash was deluging our stage during the past five years some splendid American plays were lying away in deep chests and undisturbed dust-heaps. This is unquestionably true; but our adventurous critic does not know that the authors of such plays have in a previous period been successfully before the public with other plays, and that there have been good dramas of American origin before the present, which our sismatic journalist accounts the beginning of a novel era.

To sustain his assumed advanced position, he claims certain writers of our time as the originators of certain plays of American dramatization. For example, without derogating from the just claims of any aspirant, we may make known, as against the pretentious giveng out in a popular monthly by a writer in vogue, that certain plays put forth lately in this city give hope of a genuine American drama, and asserts as a novelty that "these plays attempt to put the humorous side of our life on the stage." Now it so happens that nearly fifty years ago (1838) there was a drama entitled The Politicians, in which this very kind of work was done with such success as to have devoted to it in the leading American quarterly of the day a long review by one of our first scholars. It may be added as evidence of its worth that there is now shown a copy of this local comedy marked and arranged for acting by the late celebrated actor, William Chippendale. The intent was to have it brought out at the old Park Theatre, but it was encountered by the Anglican monopolists, who, with Mr. Edward Simpson, the manager of the Park, held that no American was able to write a comedy. From the same author proceeded other dramas, which found such leading representatives as Murdoch, Eliza Logan, Charlotte Crampton (Mrs. Wilkinson), William E. Burton, Julia Dean and others of like repute. One of these was held to be of such importance as to be translated by a learned professor in the Imperial College of France, and published in the *Revue des Deux Monde*, the leading periodical of Europe.

Among other dramas of another day we might refer as of more or less importance to dramas by N. P. Willis, Mrs. Mowatt, Dr. Bird, M. M. Noah, Epes Sargent and other Americans. The subjects, treatment, characters, language and dramatic vitality of more than one of these it would be safe to set opposite to any like productions of the present day, whether American, English, French or German. If the aftermath now hailed with hope and confidence shall be of as vigorous growth, no journal will be better pleased to recognize it than THE MIRROR.

The Deadly Dime.

The dime is an innocent enough looking little coin, and yet it is responsible for more mischief than larger and weightier mintages. It is so easily gotten—almost anyone can find ten cents, either in his own pocket or somebody else's. No friend of the family but will give a dime to any of the young branches, and think nothing of it. And yet what a lot of mischief it will buy!

Has not the boyish mind been sullied time out of mind by the dime novel? For that paltry ten cents a lad can stuff his brain to repletion with crime, and the intellect that should be cultivated with the most anxious care and the straightest outlook for the well-being and well-doing of the future citizen of our State, can be, for a dime's worth of trash, led astray into the crooked, weed-grown by-paths of rowdy adventure and fascinating ruffianism.

For a dime the so-called popular songs can be bought—songs reeking with vulgarity, and debasing both the mind and ear, for the venality of the tunes are germane to the stupidity of the words. "Mother Bolt the Wash-House Door," can be purchased for a dime. "I'm a Dandy, but I'm No Dude," "Take me in your arms, mamma, and feed me full with pie, for I've come to know my fault, mamma, and I've come home to die," and the like rot can all be had for that small but pernicious coin.

The most unwholesome candy and the greenest of unripe fruit can be obtained by the expenditure of the ridiculously small sum of ten cents; and there is scarce anything vile that cannot be laid hold of for the same amount. But all these injuries to the youthful class of our population are as nothing compared to the abomination of dime museums, dime skating rinks and dime theatres.

We do not for a moment insinuate that the performances given at cheap theatres are of a deleterious nature. We do not say that poor people should have no cheap amusements. But we do say that it is injurious to the moral health of the boys and girls of the rising generation to assemble promiscuously in crowded galleries, under no watchful supervision, or to wander about the side-shows of a museum, exposed to the address of any stranger.

A dime is too easily come by. Almost any child can get a ten-cent piece somehow, and the temptation to spend it in a theatre is overwhelming. Were it only that grown-up people might take young ones with them and pay only ten cents we should have not a word to say, but that a young girl should be able by paying a dime to go unrestrained among crowds of boys, men, and women worse than either, is, in our opinion, an outrage.

"Evil communications corrupt good manners," and what but evil communications can a young person get in the gallery of a dime theatre?

There are to be seen, especially at the daily matinees, dozens of young girls, from ten to fourteen years of age, trip up to the box-office and deposit their dime, then pouring into the gallery, laughing and skylarking with boys of their own age, and with men who were old enough to know better, and this at an hour when it is well nigh impossible for their hard-working parents to keep watch. In the museums it is still worse, for there the girls can loiter about the place as long as they choose to do so, can form acquaintance and chat freely with Tom Dick and Harry, and, if they feel inclined to accompany Tom, Dick and Harry elsewhere, they have only to pay another dime to return to their elysian fields.

Boys are not allowed to play in billiard saloons nor drink at bars. Why should not the same wealthful restriction be extended to places where more injury is done, not by the performance, which is mostly respectable, but by the association, which is mostly vile.

Personal.

CURTISSE.—Above is a portrait of Blanche Curtisse, the handsome young lady who is starring in Zozo this season.

HUBBELL.—Walter Hubbell has been engaged to play leads with F. C. Bangs.

BANGS.—F. C. Bangs will probably present Virginius during his coming tour South.

STAFFORD.—William Stafford is giving satisfaction to Frank Mayo as leading support.

CARHART.—James L. Carhart has been engaged for first old men in Mme. Modjeska's support.

DAVENPORT.—Fanny Davenport arrives in the city to-day to begin rehearsals of her company.

BENNETT.—Charles Bennett has returned from England. He is to be Adelaide Moore's leading man.

ARTHUR.—Lilford Arthur will have the business management of Marie Prescott. He has signed for two years.

KEAN.—Emily Kean has made such a hit in support of C. A. Gardner in Karl that her name is now featured in the bills.

ANDERSON.—Mary Anderson gives seven performances in Dublin, Ireland, for the benefit of the Charleston sufferers.

LESLIE.—On our first page is presented a portait of pretty Enid Leslie, who is again a member of Helen Dauvray's company.

NORTON.—Manager John W. Norton, of St. Louis, is lying very ill in this city. A consultation of physicians has been called.

MINER.—Harry Miner will give the gross receipts of his Brooklyn Theatre on next Thursday night (Sept. 30) to the Charleston fund.

WOOD.—Daisy Wood, of J. K Emmet's company, is ill with pneumonia at Buffalo. If well enough she will rejoin the company at Cincinnati.

AIMEE.—Aimee will introduce in Marita a new song and dance written for her by Edga Selden and called "When I Think of Purple Pansies."

DAUVRAY.—Helen Dauvray plays in One of Our Girls at Boston for the first time next Monday. It will be the 201st representation of the comedy.

LOTTO.—Fred Lotto, the comedian, has deserted the profession and become a hotel-keeper in New Haven. And he is a popular Boniface, too.

LANGTRY.—Miss Langtry is accompanied to this country by her mother, Mrs. Le Breton; her sister, Miss Le Breton; her Chinese boy, Wong, and four maids.

LINGWOOD.—Sophie Lingwood, who was one of the hits of Erminie in the English provinces, proposes soon to revisit America. She is open for engagements.

BOOTH.—Edwin Booth is having a triumphal march in Michigan. The houses on the circuit are sold out from two to three days in advance of his coming, and at increased prices.

WARD.—Genevieve Ward's comedy, The Queen's Favorite, is described as a "dramatic tonic." Miss Ward believes that the part of the Duchess of Marlborough is particularly suited to her characteristics.

SAXTON.—Marguerite Saxton will play leading support to Marie Prescott this season. As Miss Prescott will have some half dozen or more plays in her repertoire, Miss Saxton will find a wide scope for her abilities.

GLYN.—Charles A. Glyn, formerly of the *Clipper* and of the Actors' Fund, has been appointed to a desk in the County Clerk's Office. Mr. Glyn has also been engaged to revise the next edition of Harry Miner's Amusement Directory, a work for which he is well fitted.

DARRELL.—On account of the termination of Soldiers and Sweethearts Frederic Darrell is disengaged. He signed a contract for thirty weeks and rejected several good offers from other sources in consequence.

BARRETT.—On Friday last Wilson Barrett cabled to his representative in this country to send on $1,000 to the Charleston sufferers. This is an advance on the proceeds of a Charleston benefit to be given by Mr. Barrett shortly after his arrival in this country.

MORRIS.—Clara Morris had a fine reception in Elizabeth, N. J., on Monday night of last week. Jersey fashion gathered in great force to do her honor, and as well to give *eclat* to the opening of the first regular theatre in that city. Such an outpouring of fashionables was never before known in Elizabeth.

RHÉA.—Mlle. Rhéa is more than duplicating her triumphs of former seasons. Her audiences were never larger, and society was never more in a flutter over her advent. This is the lady's farewell tour of America, and the promise is that it will be her most brilliant artistically, socially and financially. Few foreigners have such a hold on the American stage, and none grudge the queenly Rhéa her honors.

SEE.—Edward See, comedian of the Lost in London company, met with a sad bereavement on Monday. He smoothed the pillow of a dying brother, saw him breathe his last, and then went to the theatre and played his part. Heart-heavy and tear dimmed, he provoked laughs that mocked him, and when the curtain fell that shut him from the audience for the night, he passed into the Bowery and was lost in the throng that surged into the smaller arteries of the great city, elbowing among those who were no strangers to the misery that was his own.

A Chat With Miss Ward.

Genevieve Ward was busy unpacking numerous trunks in the manager's office of the Star Theatre on Monday last when a MIRROR reporter stepped in to interview her. She had arrived but the day before from Newport, and her first word was about her Summer trip.

"I've been away about a month," she said, "tarrying at Newport at the house of Mrs. Milton H. Sanford, who is the aunt of Kate Field and George Riddle. I had a delightful time. Now to tell you of my plans. We open at the Star Theatre next Monday night, under the management of Jay Rial, in The Queen's Favorite, which is what might be called an epigrammatic comedy. It is from the pen of Sydney Grundy, and is taken from Eugene Scribe's Verre D'Eau. It ran for 160 nights at the Olympic Theatre, London, so you may imagine that we are somewhat confident of its success here. Mr. Grundy writes as if inditing a telegram—so concise and so terse—and his dialogue is crisp and bright. He has written a play for my leading man, Mr. Vernon, who stars with me in this piece, called Mammon, which we may produce at a matinee. We play at the Star Theatre for two weeks, although I shall be in and around New York for eight weeks during the season, which will last up to May.

"Although we have made no feature of it, it is a fact that this is my farewell season in America," continued Miss Ward. "At its conclusion I go to England and play a farewell tour of the provinces for six months, opening in August. This tour is being arranged for me, on purely friendly reasons, by Michael Gunn. After that I may play a season at the Haymarket Theatre, London. I will never return to America to play. It is quite probable that I shall come over to see my friends as well as relations. I have a perfect network of the latter all over the country. There is hardly a city I've visited that I haven't come across cousins of mine. I shall retire after my London engagement. I have bought a pretty house at Shanklin, near Cowes, on the Isle of Wight. I think it is the prettiest spot in all England.

"The company you will see in The Queen's Favorite is not so very English as they are trying to make out. I am an American; so is Miss Tyndale and so is Percy Winter. The rest of the company are W. H. Vernon, who plays Lord Bolingbroke; Gertrude Kellogg, who plays Queen Anne; Mr. English, A. Darvell and Mr. Hodges, son of the celebrated portrait painter, Sydney Hodges, who painted my portrait for the Academy. This is Mr Hodges' first appearance in America, as well as that of Miss Tyndale. The latter is a girl of remarkable talent, and it is very peculiar how she came to my company. She is a niece of Mr. Villard, the one-time railroad magnate. She came to me just before I sailed from England last May—not to ask me for an engagement, but for advice regarding her studying for the stage. She had studied here with Ida Vernon and F. F. Mackay, and was going to England under the care of the purser. Although I generally discourage girls who are stage-struck, I saw she was admirably adapted for the object of her ambition, and when she recited Mr. Vernon and I were much struck with her talent. So I told her that if she liked to go on the same steamer with me she could have my care. I introduced her to Mrs. Kendal, and Mr. Vernon suggested that we try her abilities before bringing her back with us to America. So we played in Brighton for a week, giving her the part of Abigail in The Queen's Favorite and Alice in Forget-Me-Not. She played both charmingly, and without a single radical fault. She had perfect self-possession and was like an old actress in the parts.

"Our dresses and costumes in The Queen's Favorite will, I think, cause quite a stir. The first one that I wear as Sarah Churchill, Duchess of Marlborough, who was famous for her dressing, will be of ivory satin, trimmed with Mecklin lace and feather brocade train. It was made by Worth for 2,000 francs, and is well worth it. My handsomest dress, though, is the one I wear in the third act—the great court dress. We call it the sunflower dress. It is of gold brocade and ruby satin, trimmed with diamonds, and is copied from a picture. It was sent on to Australia to me, but I determined to save it for America. Here is the dress worn by Queen Anne, over which a glass of water is thrown in the third act. The cause thrills every lady in the audience, as they are sure it is ruined. It is of cloth of gold and silver, with underskirt of canary satin, embroidered with grapes and train lined and trimmed with ermine. Of course the dress is not ruined, though how we effect that end must remain a secret. Another Queen Anne dress is of prune brocade, with red and gold lace. In the glass of water scene it may be thought that we talk rather roughly to each other, but the fact is that the two aristocratic ladies used to swear.

"Some of our best dresses are for the supernumeraries, which is quite right, as they represent the ladies and gentlemen of the court. One which cost $300, is of cloth of silver, with a skirt of blood-red gros grain. Miss Tyndale, our debutante, will wear a white brocade with a train of blue satin, and petticoat trimmed with silver, while the costumes for Mr. Vernon are most elegant, as you can see. They are the handsomest ever made for a man—I think. One of the coats is of embossed velvet trimmed with steel, while the others are of satin brocaded with velvet, and of old-gold brocade trimmed with fur and steel. They have been made by Auguste and Company, who make all of Irving's costumes, as well as those for Gilbert and Sullivan's operas. I have brought over with me a number of elegant dresses for Forget-Me-Not; but I don't know whether I shall present that play or not."

The Actors' Fund.

Last week four applications were considered by the Executive Committee. One was rejected. Five applications will be considered to-day.

Expended in relief last week, $158, including one funeral.

New members and annual dues paid in: Lester Burton, Alice Grey, John H. Conour, Louise Haven, John W. Rea, Anita Vernon, John B. Benson, Tiny Arnold, Mame Sutton and Marie Haynes.

An actress named Pearl Haughton Joyce died at the Mt. Morris Hotel last Thursday night. She would not or could not give any account of herself. The Actors' Fund took charge of the remains. It was afterward learned that the deceased had a husband who had deserted her. He was telegraphed to at Syracuse, and he ordered the body sent there. The body was forwarded on Saturday morning. It is believed the woman left some means at her death, and Assistant Secretary Baker, naturally believing that the expenses would be paid, wrote the undertaker at Syracuse asking that the money be refunded. He received an insolent reply from the alleged husband. Thus was the Fund thanked for saving the body from being sent to the Morgue.

A Victim of Blackmail.

Mr. John Murphy is crippled for life through posing as the hero of Blackmail. If not the friend, at least he has been the guide—and double—of Will C. Cowper, the star of Blackmail. A MIRROR reporter accidentally encountered the used-up Mr. Murphy on Union Square the other day. He is a stage carpenter, and in an evil moment consented to do Mr. Cowper's jumping. Conservative papers say the leap is from twenty one to twenty-eight feet; the radical estimate is thirty-three. But the leap must be made headforemost. Mr. Murphy says he has been successful in his leaping, barring a few serious accidents. At the Standard Theatre, a few months ago, he ruined his right arm, and now cannot lift a beer-glass with it. His fingers are completely italicised. Physically Mr. Murphy is a wreck of his former self, but he scorns the hospital and its restraints. He displayed the results of his last accident to a MIRROR reporter. Beneath his coat-tails there is a square foot of flesh that is darkly, deeply, beautifully blue. Could this decoration be continued over the body of the victim he would rival Captain Costentenus of "tattoo" fame. Mr. Murphy has certainly had a rough time in Blackmail. Let him tell his story.

"Mr. Cowper is a sweet talker. He wouldn't make de leap himself; I was his 'understudy' almost from de first night. He made me cut me hair just like his, an' tol' me to cut off me moustache. I was the feller that looks like him. One night las' week I was doin' the leap an' he thought I wasn't quick enough. He gev me a shove, an' down I went, scrapin' meself all de way. Oh, how I was hurt! Mr. Cowper said I wasn't hurt, but was only shammin'. Mr. Miner and Mr. Davis led me up de street a few blocks an' den I t'ought I could walk alone. But it was no go; I sank down an' was carted off to a hospital. I couldn't stay in de hospital, an' here I am creepin' roun' de Square. I'm discharged because I can't keep on doin' de leap. I'm all used up, an' now I'm kicked out. I'm goin' to sue Blackmail for damages an' for back salary."

Letters to the Editor.

MORE ABOUT THE THORNES.

NEW YORK, Sept. 17, 1886.

Editor New York Mirror:

DEAR SIR:—In this week's issue of your paper I see an article under the heading of "The Thornes." In reply I would say: No, I am not a daughter of the late Charles R. Thorne, Jr., and never claimed to be, as being a niece (daughter of William H. Thorne) I feel the relationship quite close enough.

I would also add that it is news to me my having a cousin living in Paris, as I know of but one daughter of the late Charles R. Thorne, Jr., she being Miss Grace Emily Thorne.

As this has been a great source of annoyance to me many times, by publishing these facts you will greatly oblige Yours respectfully,

BLANCHE EMILY THORNE.

LONSDALE—NOT LONDESBOROUGH.

NEW YORK, SEPT. 20, 1886.

Editor New York Mirror:

DEAR SIR:—A paragraph has found its way into some of the provincial journals to the effect that Lord Londesborough will visit this country with Violet Cameron. This is an error. The nobleman whose name is associated with the actress in question is Lord Lonsdale. Lord Londesborough is a generous patron of the drama, but he is in no way connected with theatrical speculations, nor has he at present any intention of visiting the United States. Yours obediently,

HOWARD PAUL.

SLANG IN BYZANTIUM.

NEW BRITAIN, Conn., Sept. 20, 1886.

Editor New York Mirror:

DEAR SIR:—I attended a performance of Theodora at Niblo's the other evening and was much surprised to hear, during the conversation between Theodora and Tamyris, such purely modern expressions as "How came you to skip so suddenly" and "Oh, so-so."

As the time of the drama is supposed to have been A. D. 532, such slang expressions as these seem entirely out of place and might better be omitted. Very respectfully, COUNTRYMAN.

The Usher.

Hand him who can! *In Ushering The ladies call him, sweet.* —Love's Labor's Lost.

Herrmann, the Great and Only, returned from his three years wanderings in furrin parts on Sunday by a Cunarder. Herrmann is unchanged in appearance, save that his flashing diamonds have grown several sizes larger and his famous imperial is somewhat more pronounced. On leaving here the magician went to the Brazils, whence he sailed across the seas to Lisbon. In Madrid he stayed for sixty nights and received extraordinary honors in the shape of crosses and decorations from the King. From Spain he went to Paris. Having been naturalized here he announced himself as the "Prestidigitateur Americain." His opening at the Eden Theatre was a great success and he continued there for fifty nights. Of his wife one of the papers said that no one since Dejazet could wear a dress-suit with equal grace. Herrmann speaks seven tongues fluently, so that his monologue was everywhere delivered in the language of the country. Belgium was next paid a visit and the natives were set agog by the illusionist's inexplicable entertainment. When this country was exhausted he journeyed to Russia.

* * *

It was during his stay in the Czar's realm, Herrmann tells me, that he heard of a trick that was puzzling Paris—the Vanishing Woman, of whose mystery my readers have been informed by Gawain. Herrmann, at an expense of $1,000, sent his wife and a skilled mechanic to see and procure it. The inventor was a poor man, and he gladly sold the rights for the illusion to the magician, who, by the way, paid a good price for it. Then Herrmann returned to this country quickly, travelling from Russia to England, and thence across the Atlantic. Here, in brief, is an account of his movements, although I have not the space to retail the many amusing experiences encountered during the three years.

* * *

Herrmann has patented the Vanishing Woman trick to protect himself from unscrupulous imitators. He does it without any visible apparatus whatever. The stage is covered with a carpet which is in one piece. In the centre a newspaper is spread out and a chair placed upon it. Mlle. Addie seats herself in this and is covered by a large square of foulard silk that has previously been examined by the audience. Her figure is outlined beneath it. Herrmann plucks the silken sheet away and presto! Mlle. Addie is gone, no one knows how or whither. The trick will be shown in Philadelphia on Monday next at McCaull's Opera House. Herrmann expects to give his entertainment for four weeks at the Standard in this city, beginning some time in November.

* * *

American readers of The Mirror in Paris will please note that it is on sale every week at the three kiosques in front of the Grande Hotel.

* * *

Louis Aldrich has gone to Boston, where he will remain until after the marriage of his daughter, Montie Mayo Aldrich. This happy event is set down for Thursday of next week. The reception following the ceremony will be held at the Parker House. Miss Aldrich's *fiancé* is Abbott F. Graves, a young painter, whose work has already attracted marked attention in art circles.

* * *

Several years ago, before the author of The Professor and Held by the Enemy was heard of, Aldrich was standing on the steps of the Parker House just before leaving to catch a train to New York. A tall young man rushed up to him and said, "This is Mr. Aldrich, isn't it? I wan't to talk to you," at the same time presenting a card bearing the name William H. Gillette.

"I don't know you, sir," replied Aldrich, "and I'm in a great hurry to get a train."

"Can't you give me five minutes?"

"Yes, but not a second more. What is it?"

"I've got a play [Aldrich smiled, then looked annoyed]. It will just suit you and I want you to read it."

"My dear sir, I have just secured one, and I'm off now for New York to produce it at the Union Square Theatre on Sept. 20."

"Who is it by?"

"Bartley Campbell."

"You're wasting your time, Mr. Aldrich. Poor Campbell can't write a play. It isn't in him. You'll want a piece shortly. I'll be in Springfield on Sept. 21; write me there; I'll hold my MS. for you. Good-bye."

Then the tall man rushed away and Aldrich came to this city, produced My Partner, and played it profitably for five or six years. He and Gillette met the other night at the Carlton Club, where the latter acknowledged that his positivism was somewhat precipitous.

* * *

Handsome Jack Barnes sailed last Saturday on the *Aurania* from Liverpool. He will get in probably on Sunday Next week he begins rehearsing the leading parts in support of Fanny Davenport.

* * *

The *Brooklyn Magazine* announces that Fanny Davenport's article on the morality of the stage in the forthcoming October number of that periodical is her "first literary effort." This is a mistake. Miss Davenport has frequently contributed capital sketches and stories to the pages of The Mirror. Her first magazine article will go forth amid excellent literary associates. Among the other writers are Henry Ward Beecher, Anna Katherine Green, Edith M. Thomas and Dr. Tiddywit Talmage.

* * *

Now that Edith Kingdon has left the stage for good to enter a life long partnership in George Gould's heart and fortune, it may be worth the space to state how she came to embrace the profession. She was a bright light among the Brooklyn amateurs. Frazer Coulter, now heavy lead at the Boston Museum, saw she possessed genuine talent, and it was through his efforts that the young lady was introduced to the Boston Theatre management, where her first start was obtained.

* * *

Clifton Tayleure returns to the charge this week in answer to Henry Jones' letter printed in the last Mirror. Up to the present Mr. Tayleure, it seems to me, has the advantage of logic and Mr. Jones of courtesy.

* * *

Here is the matter on an anonymous p c. that came in my mail the other day: "His Royal Highness the Prince of Wales turned up at the Comedy Theatre, London, on Thursday night, Sept 9, to witness a performance of Turned Up, and laughed most heartily. At the close of the second act he said said to Lord Mertons, of his suite: 'Funny play—very funny. Willie Edouin, Alice Chandos and Charles Grover have made me laugh more to-night than I have done in a long time.'" The postal having no name signed to it, and the matter evidently having been sent for puffing either the piece or some of its actors, it is quite safe to presume that the Prince of Wales said no such thing.

* * *

During the season Manager Palmer will give experimental midweek matinees at the Madison Square. This scheme is for the benefit of aspiring American authors who wish to get a metropolitan hearing. The first matinee of this description is to take place in November, when a piece by W. D. Howells will be presented for the first time.

A Singular Verdict.

The average jury is as uncertain as quicksilver. Its decisions can no more be foreseen than which side of a tossed penny will fall uppermost. By no means does it follow that the jury will bring in a verdict in accordance with the facts developed by the evidence in a case. This was strikingly illustrated in a suit that was tried last Saturday in the City Court. Henry Lee (as he is known in the profession) brought an action to recover $200, one week's salary that he claimed was due from Edwin H. Price, manager of Fanny Davenport. Lee attempted to show that he was engaged for thirty weeks to play Loris Ipanoff, and that a two weeks' rest without compensation, due to Miss Davenport's inability to play Fedora constantly, was to be "made up" to him at the end of the season. He admitted that he had signed receipts in full for his salary (which were produced) up to the last week, and that although he knew two weeks beforehand when the tour would come to an end he made no demand for extra pay until the last night, when Mr. Price refused to give it him or to make a compromise. He brought forward no corroborative testimony.

The defendant testified that he had engaged Lee for thirty weeks, with two weeks reserved for a vacation, during which no salary should be paid; that Lee declined to sign a written contract such as all the other members of the company had; that Lee said nothing whatever about a claim for the two weeks' pay until the season and one supplementary week had been played, and that he then offered to compromise for $100 The defendant refused to submit to an extortion, and Lee said he would make it cost him $400 before he got through. Another witness testified that Lee had excused his liability to liquidate an indebtedness the same season through having consented to rest two weeks without salary; that he (Lee) said he had agreed to that provision because he had once had a disagreement with Mr. Price in business matters and did not want the latter to look on him as a troublesome man Frank Willard, stage-manager of the Davenport company, testified that he had never mentioned that his season was for thirty weeks, and no other member of the company—all of whom were similarly contracted with—ever spoke of claiming and never did claim pay for the time Miss Davenport rested. This closed the case.

The Judge charged the jury emphatically in favor of the defendant. The jury, which was composed of several Hebrews, one man who looked as if he might have escaped from an idiot asylum, several impatient business men who consulted their watches frequently, and one who occasionally relieved the tedium of his deliberations by reading a paper, went out and returned in ten minutes with the astonishing verdict that the defendant should pay the $200 and interest to date. They had, for some mysterious reason, gone directly against the evidence. Mr. Price, who doesn't propose to be beaten in a fight for right and principle, gave notice through his lawyer of appeal. When the case is carried to a higher court, where the evidence will be intelligently reviewed, probably this absurd verdict will be promptly reversed. In the interest of managers generally that are always liable to legal annoyances from unscrupulous employes we hope it will be.

Lee, while testifying, by the way, was asked his real name. He colored to the roots of his hair, hung his head, and in a frightened manner refused to answer. The Judge told him that he must respond or be adjudged guilty of contempt and the case dismissed. Appalled at this Lee consulted with his lawyer, who advised him to answer.

"My name," said Lee, in tones so low that the words could scarcely be heard, "is Rosenweig—Henry Rosenweig." Then he asked to be allowed to say that his reason for refusing at first was a fear that the dramatic papers, which are scandal mongers, would hunt up and print certain matters in connection with his private life. In the words of that little Christmas pantomime chappie, "what rot!" When cross examined as to the extent of this statement, Lee said he did not include The Mirror in his sweeping remark, and that he had on many occasions complimented its uprightness and character. Rosenweig is a very beautiful name. There is no apparent reason why Henry Rosenweig should be ashamed of it.

Judge Brown will listen to a motion to morrow to set the verdict aside on the ground that it was contrary to the evidence.

Erminie's Great Run.

"You cannot imagine how gratified I am at the success of Erminie," said Manager Rudolph Aronson to a Mirror reporter the other day. "Although we are rapidly approaching the 150th night, the houses are nearly sold out by eight o'clock and the lobby still packed with people who want to get in. We are almost entirely sold out already for next week. The 150th night, which occurs on Saturday, Oct. 2, I intend making a memorable one. The house will have a gala appearance, and the orchestra will be increased to fifty. Miniature baskets of roses, with specially designed cards in frames of corded silk attached, will be presented to the ladies. There is no doubt whatever in my mind that we will be compelled to give Erminie again after the engagement of the Violet Cameron company is ended, about Nov. 20.

"That reminds me that the organization I mention is now on the *Aurania* and is expected to arrive here on Sunday. A party of friends on Mr. French's yacht, the *Loando*, will probably go down to meet the party. Rooms have already been engaged for Miss Cameron at the Hoffman House. Lord Lonsdale, the manager of the company, arrives on the *City of Rome*, a few days later, and will register at Delmonico's. The sale of seats opened on Monday last, and a few hours later everything for the first night was gone. The story of Offenbach's Commodore, in which the company opens, is a complicated love affair in which a bluff old Commodore, two couples, two notaries and a small army of middies are concerned. The Commodore wishes to marry off the couples to suit himself, without consulting anyone. He succeeds in mixing everything up, getting everybody into trouble and creating confusion all around. The bright little operetta ends, of course, with everything being cleared up and jollity reigning supreme.

"As for the Casino company that opens its season on the road at the Globe Theatre, Boston, on Monday, Oct. 4. It will be the strongest opera organization on the road, consisting of Pauline Hall, Marie Jansen, Marion Manola, Marie Stuart, Georgie Dennison, Alma Varrey, Sadie Kirby, Francis Wilson, W. S. Daboll, Mark Smith, Henry Hallam, Max Freeman, Carl Irving, Murry Woods, A. W. Maffin, C. F. Weeks and E. Furey. There will be a chorus of forty, and an orchestra of twenty-four under the direction of Jesse Williams. The costumes will be new and the scenery and appointments of the Casino are to be carried along. John Russell will be with the company as manager, although Edward Aronson will also be with it part of the time."

Professional Doings.

—I. A. Mellen has joined C. W. Barry's company.

—General Barton, of the Bijou, has gone abroad for a brief visit.

—Wesley Rosenquest is to manage Little Jack Sheppard on the road.

—Lillian Russell is singing the title role in Iolanthe in San Francisco.

—Georgia Cayvan has been engaged for the leading role in An Irish Girl.

—M. B. Snyder has been engaged by French and Sanger for Hordman Blind.

—A part of Mrs. Langtry's company are expected to arrive to-day (Thursday).

—Pauline Duffield has been engaged for Bidwell's New Orleans stock company.

—Marjorie Bonner, an attractive and clever leading lady, is in town and disengaged.

—Adelaide Fitz-Allan has refused an offer to play the leading role in King Hedley's Youth.

—Nelse Waldron is suing the managers of Blackmail for services rendered as stage machinist.

—Monday night Bertha Welby opens in Nancy Sykes in Oliver Twist at the Third Avenue.

—Mrs. Langtry will produce Sydney Grundy's A Ladies' Man during her engagement here.

—Mrs. Langtry and her company sailed for this country from Liverpool on the *Alaska* on Saturday last.

—Helmer and Lietz have become the favorite wig-makers to the profession, especially with the ladies.

—E. B. Ludlow is negotiating with Robert Fraser for the production of the latter's pantomime, Nonsense.

—Within a few months Jacob Nunnemacher will have settled up the affairs of the bankrupt firm of Brooks and Dickson.

—The Knights open at the Windsor on Monday. They have been doing a large business through New England.

—Manager E. T. Hendley has open time in November, March and April at his Grand Opera House, Columbia, Tenn.

—Mrs. E. L. Davenport has come to town to rehearse for her season with the Woman Against Woman company.

—Little Mabel, youngest daughter of Atkins Lawrence, will make her debut in a small child's part in A Wall Street Bandit.

—M. H. Hudson advises managers that he still has a few weeks open time at the Coates and Gillis Opera Houses, Kansas City.

—Nellie A. Brown is prepared to give her "Grand Lyceum Entertainment." Miss Brown's address is 262 Washington street, Boston

—My Missis, a new play by Donald Robertson, in which Catherine Lewis is to star, will be produced in Brooklyn on Oct. 11.

—Fair dates, Oct 12 to 15, are open at Yengling's Opera House, Minerva, O. Three railroads and the jumps are short to other stands.

—Helen Dauvray and her company left the city on Monday for Boston, where they open their season at the Park Theatre on Monday night.

—Louise Balfe opens her season at Alexandria, Va., on Oct. 6. She tours directly South, and plays on certainties for the most part.

—The Shadow Detective, with Daniel A. Kelly and Joan Cravan in the principal parts, will be the attraction next week at Tony Pastor's.

—Owing to the fine business done by Investigation at the New Park Theatre the production of The O'Reagans has been still further postponed.

—Ben Teal has been engaged by Frohman and Randall to superintend the production of An Irish Girl at the Fourteenth Street Theatre on Oct 25.

—Colonel McCaull has received the music and book of the new opera, Loraine, by Dellinger and Walther. It will be put into rehearsal at once.

—The Lark Club, composed of the members of Co. G, Seventh Regiment, visited Wallack's Theatre in a body last evening to see Josephine Sold by Her Sisters.

—Viola Allen will make her first appearance as a star in her native place next Monday evening, when she opens at the Globe Theatre, Boston, in Talked About.

—H. Hamilton, author of Harvest, the first production of which opens the season at Wallack's on Oct. 12, will sail from England on the *Etruria* on Saturday.

—At the request of all the local managers with whom he is booked to play this season, Edwin Booth has consented to place the price of his best seats at $2 50.

—Edith Bird, who has been engaged to play the part of Mattie in A Wall Street Bandit, is the daughter of Charles Bird, for many years stage manager for Clara Morris.

—C. Brehm has succeeded A. J. Cole and Co. in the costume business at 118 Fourth avenue. Mme. Kate Brehm will remain in charge of the ladies' department.

—The Rosina Vokes Comedy company opens season at Cleveland on Oct. 11, and on Nov. 15 an engagement of thirteen weeks will begin at the Standard Theatre, this city.

—Hart Conway has been engaged by George W. June for Viola Allen's company to take the leading comedy part in Talked About, formerly played by D. G. Longworth.

—Little Ethel Chiochi has been engaged to play a small part in Marita, the new play to be produced by Mlle. Aimee at the Union Square Theatre next Monday evening.

—Allyn Hall at Hartford, Ct., is for rent only. It is well supplied with scenery, is modern in appointments, seats 1,200, and is located in the business centre of the city.

—George H. Adams will open his regular season in The Missing Link at New Haven, Ct., on Oct. 11. Rehearsals will begin on Sept. 27. Arden Smith will continue as manager.

—A committee of the person and property of Bartley Campbell will probably soon be made. Mrs. Campbell has applied for it, and a commission *de lunatico inquirendo* has been appointed.

—M. B. Curtis is not to bring out Caught in a Corner next Monday in Boston, as the scenery and dresses are not ready. It will be produced at the Lee Avenue Academy, Brooklyn, Oct. 4.

—Eva Munford has been engaged to play Sophia in The Stranglers of Paris, at present playing in Hoboken. At the conclusion of its engagement in that city the company will tour the South.

—It is said that the production of Gilbert and Sullivan's new opera is postponed until Dec. 1, and that Manager Stetson is looking about for something to fill in the interval at the Fifth Avenue.

—Manager Hodge, of the Hodge Opera House, Lockport, N. Y., is his own agent. Over half of November is open for bookings. The house is modern in all its appointments, and seats 2,000.

—Mr. and Mrs. Doré Davison (Ramie Austen) are with Thorne's Black Flag, playing Lazarus, the Jew, and Ned, the cabin-boy, respectively. Miss Austen is credited with making quite a hit.

—Frankie Kemble will open in a starring tour under Ed. Clayburgh's management in about a month. She will appear in a comedy called Sybil, and young Richard Carroll will be her leading comedian.

—Agnes Wallace-Villa opened the season of the Tarentum (Pa.) Opera House on Sept. 18, presenting A Wife's Sacrifice to very good business. S. M. Kennedy is the manager of this cosy little theatre.

—The opening of the new Tamme Opera House at Las Vegas, N. M., took place on Sept. 3. No dramatic company could be procured, and so the opening took the form of a concert, ball and banquet.

—A. R. Waterman is at liberty as manager or agent. Mr. Waterman is young, energetic and efficient, and has had plenty of experience. He was seven seasons with the Chanfraus, and knows the country thoroughly.

—C. C. Keaven, The Mirror's Elizabeth (N. J.) correspondent, was in town on Tuesday. He was not yet fully recovered from the double excitement of the opening of the New Temple Opera House in his city and the opening of the Gubernatorial campaign, in which he is actively interested.

—Mrs. Bowers' engagement at the Fourteenth Street Theatre begins Oct. 4 with Lady Audley's Secret, which will have an unusually careful setting. Lady Audley's Chamber and the Lime Tree Walk will be especially effective.

—Ralph Bell, manager of the new Cleveland Opera House at St. Augustine, Fla., is making plans for the "Newport of the South." Everything about the house is new and of the latest design. The population of St. Augustine during the Winter is 10,000.

—John C. Freund is to tell us all about "Before and Behind the Footlights," a lecture he delivered successfully in Boston not long ago, and which he is to give next Tuesday night at Chickering Hall. David Pepper has the affair in charge.

—Heinemann, with his wonderful Parisian illusions, will give his first and only performance in this city preparatory to opening his tour in Boston on Monday night, at Wallack's Theatre next Sunday evening, for the benefit of the Charleston sufferers.

—Manager Henry Greenwall, of Galveston, wants an attraction for Fair week, Oct. 28, at the Dallas (Texas) Opera House, after which three or four weeks may be played over the circuit. Fifty thousand strangers will be in Dallas during the Fair.

—J. A. Bleecker, Director of the Practical School of Elocution and Dramatic Art, this city, is organizing a company for the season of '87-'88. It will be made up principally from pupils of the School. He will present a repertoire of standard plays, and also a new comedy.

—The New York School of Acting has issued its "Prompt Book" for the new season. The corps of teachers is large and exceedingly capable, and the course of study laid out exhaustive. The school year begins Oct. 26. The recitation rooms are in the Lyceum Theatre building.

—Burlesques of both Theodora and Little Jack Sheppard are in active preparation at Dockstader's Minstrels. The Minstrels have thus far been very successful, over 500 people being turned away from the doors last Saturday night, the rule that there shall be no standing room being rigidly adhered to.

—George H. Adams pronounces the City Art's statement that managers are combining a dozen to be false. He voluntarily withdrew from his Monarch and Third Avenue Theatre contracts. Mr. Adams begins his season Oct. 4 in New Haven. He says that his play, The Missing Link, has not had a fair trial yet, and he does not intend to give it up.

—The United States Hotel at Buffalo, N. Y., has for years made a specialty of catering to the profession at special rates. It was the first in this field. The proprietor is J. Lee, Jr. The house is convenient to depots and theatres. A special feature of the United States is that a hot supper is served after the close of the theatre, and without extra charge.

—A. M. Palmer received a telegram from Denver, Colorado, yesterday (Wednesday) to the effect that the manager desired the Madison Square company to remain a week longer at a larger percentage. As the season of the company at the Madison Square may possibly be postponed, it is not unlikely that arrangements will be perfected for the stay.

—Harry Williams, who was for one year prominent as the active manager of the Novelty Theatre, Brooklyn, has disposed of his interest in that establishment and is desirous of accepting an engagement with a first-class dramatic, variety or minstrel company. Mr. Williams would be a valuable acquisition to any organization. He is competent, honest, sober and industrious.

—The part of Javotte in Erminie, at the Casino, since Agnes Paloma's departure, last Tuesday, has been taken by Georgie Dennison, to the great satisfaction of audiences and management. In the absence of W. S. Daboll last Saturday afternoon, the role of Ravenswood was filled satisfactorily by Carl Irving. Murry Woods has been engaged for the part of the Chevalier in the Erminie road company. He will be stage manager as well.

—William Harcourt writes The Mirror as follows: "As it was reported in your issue of Sept 11 that I was to play the part of Cheviil in Buckmall, and as I, in common with numerous other members of the cast, could not endure the possible fiasco of the alleged author, and therefore resigned said part, you will oblige me by stating in your next issue that I am engaged to do the leading heavy role in Dagmar, opening in Richmond, Va., on Oct. 11."

—The opening dramatic entertainment of the Arlington League will be given on Nov. 5. Buckstone's comedy, Married Life, will be presented. The cast will be all professional, and selected with care. The well-known stage-manager, John L. Sapholt, now in charge of the Theatrical Bureau of the Actors' Fund, will select the casts and direct the performances for the season. He will devote his evenings during the Winter to private theatricals and other entertainments.

—The following people have been engaged by John A. Stevens for His Great Wrong Righted company, which opens its season at the Grand Opera House, Brooklyn, next Monday night: Lizzie McCall, Emily Lytton, Fannie Marsh, May Livingston, Russell Bassett, Theodore Hamilton, George Armitage, George Baker, T. J. Martin, George Bowen, Wallace Grant and Frank Amberg. F. V. Hawley is the manager. Mr. Stevens has an offer from the Surrey Theatre, London, for a Spring engagement.

—Mrs. Louisa Eldridge writes to a friend in this city regarding the first performance of Tangled Lives: "I am happy to inform you that Tangled Lives is a genuine success. We are playing to increasing business every performance. The author is perfectly happy, the manager satisfied, and the star delighted. What more can you ask? As usual, after the first night there were a few changes, but only in the comedy scene, which was not long enough. Now all goes well. We are anxious about our Boston opening, but I don't think there is anything to fear."

—James P. Wilson, correspondent for The Mirror at Youngstown, O., and Will R. Wilson, of the New York *Sun*, have written a play called Among the Pines. The scene is laid in the Maine lumber district. The characters are all Yankee. The plot consists of simple episodes of a few days and the love story is quiet, but presumably effective. The authors have disposed of the piece to Lotta Thorne, who is under contract to produce it within the next three months. It is in rehearsal soon and the first performance will take place in a Southern city.

PROVINCIAL.

[CONTINUED FROM FIFTH PAGE.]

street. Miss Morris appeared as Cora in Article 47, supported by a powerful co., including, among others, Henry Miller, Ogden Stevens, Rowland Buchanan, H. C. Phillips, George F. Bird, Bijou Heron, Kate Denin-Wilson and Sara Lascelles. Criticism of star and co. is left to abler pens. Of course the rozzils were frequent. Probably the happiest man in Elizabeth on Monday night was Manager Simonds, whose new house was having such an auspicious opening. His arrangements were admirable, and nothing marred the night before or behind the curtain.

Library Hall: Fred. Warde, with fine support, presented Virginius, 6th. The attendance was only fair. Had Mr. Warde been better known the house would have been crowded. But many no doubt held back for (Miss Morris' advert. Mr. Warde and his co. act before us a fine dramatic feast. We hope the tragedian is not discouraged by his first visit to Elizabeth.

PATERSON.

Paterson Opera House (H. C. Stone, manager): Streets of New York 8th. Large House. Edmund Collier presented Jack Cade and Metamora 17th and 18th to fair business. Entire satisfaction. On 23d Blackmail; 24th and 25th Frank Frayne.

Pavilion Theatre: Gus Hill's co. this week. Manager Phillips has made a large number number of improvements in his already fine theatre. Among the most prominent are the new doors at the entrance and the new opera chairs.

New enterprises: Opollo Hall, formerly a skating rink, will be converted into a theatre, to be known as Wood's Concert Hall. An Eastern party has secured Germania Hall for German productions. With four theatres the season promises to be very lively indeed.

NEWARK.

Uncle Tom's Cabin, at the Grand Opera House, last week. Good company; business only fair. This week Frank T. Frayne and company in Mardo. Hager and the new Si Slocum. Eugenie De Forrest, who goes with Jannschek, is with this company.

Waldman's Opera House did a good business all the week with the Rentz Santley comb.

PLAINFIELD.

Music Hall (Crane A. Marsh, manager): Frederick Warde appeared in Virginius 14th.

NEBRASKA.

OMAHA.

Boyd's Opera House (Thomas F. Boyd, manager): J. C. Stewart's Two Johns Comedy co. 19th. Packed house; audience appreciative.

Arena: Two performances of Barnum's Circus 18th; tents crowded.

LINCOLN.

Funke's Opera House (Fred. Funke, manager): Kate Putnam appeared to tremendous houses 13th to 16th. The house has had to be closed each evening long before the curtain rose. Miss Putnam's new play, Erma the Elf was well received. The Two Johns Comedy co. played to big business 17th and 18th.

PLATTSMOUTH.

Waterman Opera House (H. A. Waterman, manager): Patti Rosa delighted a large audience 13th by her impersonation of Bob. Miss Rosa is a charming and vivacious little actress, and has a great many admirers in this city.

NEW HAMPSHIRE.

DOVER.

City Opera House (George H. Demerit, manager): Atkinson's Peck's Bad Boy co. played to a good house, 15th.

NEW YORK.

ALBANY.

Leland Opera House (Mrs. R. M. Leland, manager-ess): The opening of the regular season was effected with great success last Thursday evening, on which occasion Robert Downing made his fire appearance in this city as Spartacus. The play was presented with an excellent cast and was beautifully mounted, drawing large audiences during the rest of the week. Of Mr. Downing as Spartacus much can be truthfully said in praise. He has a thorough grasp of the character, and gives it a picturesque and vivid portrayal. Considering the years of the man and the very short time he has played the part (five weeks), his success is phenomenal, and gives ample promise of a most finished and masterly impersonation in the near future. Every one who saw his interpretation was pleased with it, and the local press was unstinted in praise. Henry Aveling, Mittens Willett and Gail Forrest, the principal support, were each excellent, and received hearty commendation. Carleton co. in Nanon, 22d, 24th, 25th.

Museum (Jacobs and Proctor, managers): Hallen and Hart's Ideals drew largely last week, and gave a bright variety entertainment. Romany Rye current week.

ROCHESTER.

Grand Opera House (P. H. Lehnen, manager): The Carleton Opera co. appeared in Nanon 13th, 14th and 15th, to excellent business. The co. did exceedingly well, and rendered their roles in a very satisfactory manner. The week was filled out with Bertha, the Sewing Machine Girl, to good houses at low prices. This week, Ranch 10.

Academy of Music (Jacobs and Proctor, managers): The house has been crowded to see a good presentation of Storm-Beaten. The co. was well up in their work, and were liberally applauded. Present week, Taken from Life; next, Wilbur Opera co.

People's Theatre: This cosy little house did a fine business with the Weston Brothers in Our Minstrel Boys. This week, the Double Life.

Items: Harry Duffield, one of our old-time stock actors, is in town, and is cordially received by his host of friends.—Your correspondent received a very pleasant call last week from H. Quintus Brooks, of THE MIRROR'S regular staff. We found Mr. Brooks thoroughly equipped for his business, and he made many friends while here.

BUFFALO.

Academy of Music (Meech Brothers, managers): Edwin Booth's appearance 13th, 14th and 15th, in Richelieu, Macbeth and Hamlet, drew very large audiences, notwithstanding the prices were doubled. The Carleton Opera co. filled out the week very successfully, the catchy music of Nanon pleasing large audiences. The costuming, scenery and general ability of the co. are above the average. Joseph K. Emmet opened his season 20th, appearing in his original Fritz. The Little Tycoon, 27th.

Court Street Theatre (H. R. Jacobs, manager): Week of 13th, Harry Lacy's Planter's Wife co. filled a profitable engagement. Storm-Beaten, 20th.

Adelphi: Alice Adlington's co. drew very well. The Necromancer was the main feature. This week, Stegg and Trepp, the Vienna comedians, are billed as a wonder.

Items: The Museum's business continues to run prosperously. Last week London McCormack's co. 19 and The Danites kept this house well filled. The Geneva Circus, 20th.—Forepaugh's Circus, 14th and 15th, drew immense crowds the first day, and suffered from a heavy storm the next evening. Although everything, from the baby elephant upward, was dripping wet. Quite a fair audience sat through the performance and waded home.

LYONS.

Parshall Memorial Hall (John Mills, manager): The season opened 15th with The Tourists (Charles Kirke and Harry Clark). Audience small and performance poor.

NEWBURG.

Newburg Opera House (Col. Dickey, manager): Decker's People's Theatre co. gave fair satisfaction to moderate business week of 13th. Uncle Dan'l, 24th.

BATAVIA.

Opera House (Harry C. Ferren, manager): Ranch 10 co. 17th; fair house. Audience pleased.

HORNELLSVILLE.

Shattuck Opera House (Wagner and Reis, managers): Lilly Clay's Adamless Eden co. gave an indifferent performance to fair house 16th.

OLEAN.

Opera House (Wagner and Reis, managers): Lilly Clay's Adamless Eden, 16th, to a crowded gallery and a fair sprinkling of the sterner sex below. "Not a man on the stage"—and not a woman in the audience, might be truthfully added.

Mayer's Hall: Mlle. Girard's Female Mastodons the 13th, to a fair house. Aside from two very small children, who were indeed good, the performance was decidedly light.

WELLSVILLE.

Opera House (R. C. Anderson, proprietor): James Owen O'Conor appeared 13th and 14th, making an artistic success of Hamlet and Othello, characters in which he has few equals. The support was good. Charles Mortimer's Laertes, Charles Howard's Polonius, J. J. Farnumens' Osric, Marion Keith's Ophelia and Victoria Cameron's Queen being especially well received.

POUGHKEEPSIE.

Collingwood Opera House (E. B. Sweet, manager): Abbey's Uncle Tom's Cabin co. 15th to good business; good satisfaction. A Prisoner for Life, 18th, to large and well-pleased house. Performance excellent; scenery fine.

Notes: Thomas W. Keene, the tragedian, was here 15th, and stayed over Sunday.—B. W. Kielhacker, in advance of Emmet's Home Show, was in town 18th.

CANANDAIGUA.

Kingsbury Grand Opera House (S. Kingsbury, manager): Ranch 10 was well received by a fair audience 17th; Rentz, 19th.

Forepaugh came 17th and was liberally patronized, the large tent being packed at the afternoon performance. Everybody well pleased.

Call: H. Quinton Brooks, THE MIRROR'S traveling representative, made us a pleasant visit last week.

KINGSTON.

Academy of Music (E. Carter and Co., manager): Moore and Vivian's co. 15th in Our Jonathan. Fair house.

Kingston Opera House (C. V. Du Bois, manager): Abbey's Uncle Tom's Cabin co. 17th. Good audience and excellent performance.

BROCKPORT.

Opera House (G. R. Ward, manager): Kirke and Clark's Tourist co. 17th presented Fun in a Pullman Palace Car to a fair house.

SYRACUSE.

Grand Opera House (Jacobs and Proctor, managers): Phoss McAllister, in Taken From Life drew immense audiences last week. The star was very good and the support fair. Under the Gaslight this week.

Items: The Rainbow was booked at the Wieting, but did not appear. Silver King last of this week.

LOCKPORT.

Hodge Opera House (John Hodge, manager): The Tourists in a Pullman Palace Car opened 18th to a light house. Co. very good; audience well pleased.

AUBURN.

Academy of Music (E. J. Matson, manager): Romany Rye did only a fair business 13th.

Personal: Your Mr. Brooks made me a very pleasant call 13th.

AMSTERDAM.

Romany Rye 16th to good satisfaction.

CORTLAND.

Cortland Opera House (Warner Reed, manager): Hi Henry's Minstrels 17th gave a good show to large audience.

JAMESTOWN.

Allen's Opera House (A. E. Allen, manager): James Owen O'Connor 17th as Hamlet to light business; Lilly Clay's Comedy co. 24th; Irene Taylor Comedy co. 27th, week.

ELMIRA.

Opera House (W. E. Bardwell, manager): Ranch 10, a border drama, played by an inferior co. came 8th to $315—a splendid house for such a trashy drama.

Madison Avenue Theatre (W. C. Smith, manager): Tannehill's Stranglers of Paris 16th and 17th to good business. The piece was only fairly produced, but was well received.

Whits: Howard J. Bell, the general passenger agent of the Erie road is making strenuous efforts for theatrical patronage. The "deadhead" nuisance is assuming gigantic shape in this city. At one of our theatres last week eighty-two "comps." were taken at one performance. The manager of the performing co. was naturally much chagrined.

BINGHAMTON.

Opera House (J. P. E. Clark, manager): Ranch 10 was given to a good house 14th. Hi Henry's Minstrels had a crowded house and gave a splendid performance 18th.

YONKERS.

Music Hall (John Bright, manager): Fred. Warde, as Virginius, appeared to a fair house 13th. King Hedley and co., assisted by Co. D, Fourteenth Regiment, appeared in Youth to a crowded house 18th. Being the first spectacular piece given in this city, standing-room only was the notice given by the management long before the doors were opened. Youth is very attractive, and the large audience were immensely pleased.

NORTH CAROLINA.

CHARLOTTE.

Academy of Music (Nat Grey, manager): House was thrown open 17th for inspection. About 200 people were invited and every one seemed delighted with the cosy theatre. Mr. Grey opens his theatre 23d with Mr. and Mrs. Ogden's Comedy co.

OHIO.

DAYTON.

The Grand (Reist and Dickson, managers): An Equine Academy (?) of Broncho Horses week of 13th to very light audiences. Totten and Castello have formed a troupe of twelve broncho horses, which attempt to do all of Bartholomew's famous tricks. It is a hippodrome. Le Clair and Russell in A Practical Joke drew a large audience 18th and gave more than satisfaction. The co. is composed of quite a number of clever artists, who are "way up" in their respective business. W. J. Russell as Uncle Ben was exceedingly natural and kept the audience highly amused. Harry Le Clair, who, by the way, is undoubtedly the best impersonator of the fair sex now on the stage, has ample opportunity to display his ability and wardrobe as well. During the play he assumes eight different characters, and with disparagement to none, mention should be made of his Ophelia, which brought a well earned recall. The co. is above the average, and all being unusually good vocalists, rendered many popular airs.

Cues: C. O. Rogers was here last week making arrangements for the appearance of Lillian Lewis at the Grand 22d.—Manager Tom C. Coffmann, of Richmond, Ind., is here calling on his friends, and Tom has a host of 'em.—Manager Larry H. Reist's private office appeared in its new uniform last week, and is indeed a beauty. James Donaldson, manager Practical Joke, said: "It is the prettiest sanctum I have ever seen." Charles S. Kelsner, editor of the Grand programme this season, should be congratulated on the neat and attractive bill he has given the patrons. It is a four-sheet, with neat and attractive type and two columns of newsy "clippings" and "footlight gossip."

COLUMBUS.

Tony Pastor had a good house at the Metropolitan 17th, and the big show went with a whirl from beginning to end. Thompson Opera co. 30th and Oct. 1, 2.

Charles A. Gardner, as Karl the Peddler, drew good houses at the Grand all week. Emily Kean and Robert W. Ferguson handled the comedy parts well. This week Frances Bishop in Muggs' Landing. Next, Collars and Cuffs.

Sensational drama seems to have lost its grip, and Cid C. France is Dead to the World and James Boys drew light houses to the Park. Next week, Tide of Fortune.

The Annie Hindle Specialty co. had only a fair week at Hessenauer's, cold evenings putting a damper on. The Durell Twin Brothers are the great cards of the show and their "turn" is one of the best seen here in a long time. Manager Kellar informs me that his season will close very soon, and that while it has not been a very good one, results are satisfactory. This week, Culhane and Emerson Specialty co.

At Schneider's the Two Bees Specialty co. drew fair houses; packed ones Saturday and Sunday. Performance fair. This week, Crawford and Melton's comb.

Items: George E. Baker, manager of the Passion's Slave co., was in town last week.—William F. Ryan, who has been singing at Hessenauer's the past three months, has gone to Washington for the Winter.—Oscar Bragg, of this city, will do the advance work for Charles A. Gardner.—William Caren is in town booming Muggs' Landing.—H. A. Mann, of the Sisson and Cawthorne Little Nuggets co., is making this his headquarters while arranging his Ohio dates.—The Durell Brothers have started for San Francisco to join Emerson's Minstrels.—Al. Hatfield is here making arrangements for Wallace and Co.'s Circus to show here Oct. 7.—The Park will be closed this week to allow new steam-heating apparatus to be put in.—The Elks had one of the liveliest socials of the year Sunday night. Four new members were initiated.—James B. Stowe, equestrian manager of Seils Brothers' Circus, and Louise Harday, both of this city, were married in Kansas City last Monday.—Miller, Okey and Freeman's Circus is located at the corner of West avenue and Long street for the week. The boys are all looking well and report a prosperous season.

YOUNGSTOWN.

Youngstown Opera House (W. W. McKeown, manager): Two goodly audiences saw Billy Barry and Hugh Fay do the great sobering up act in Irish Aristocracy 16th and 17th. This play is better than the run of light and trifling follies that infest the country, in that it endeavors to depict two distinct types of Irish-American life, easily recognizable and genuinely funny as Ulster and Munster importations. The first act can not be improved, not even by Barry and Fay themselves, as it is substantially the same as we saw it three years ago, groggy, pedantic and playful. Sam Lacy, as Peter Belcher, deserves an italicised notice; his part improves with age. Kate Quinton, in the character of Miss Muldoon, got the meaning out of her lines but alas, the anachronism! The mother of a young lady and the wife of an old man, she sported the red, red grease-paint roses of sixteen in her maternal cheeks. Saturday evening 18th, John T. Raymond appeared as Magistrate Pasket in the English farce comedy. A well knit plot, flavored all over with highly seasoned humor and ludicrous situations, Raymond's comedy is straight; no aid from the grotesque. A strong company follows him; Henry Holland and Harry Pierson can hardly be duplicated in their English military swell act. Aside from a tendency to swallow his words and a "pressing English" accent, Sam Sothern gave us an admirable character sketch. I recommend Alfred Ayr a to the company's attention. No fewer than twelve errors in pronunciation occurred in two acts. For an example: The legal word "Recognizance" was given with the hard "cog" sound. "The Orthoepist" should find a place on the top tier of every actor's property-trunk.

CHILLICOTHE.

Clough's Opera House (Byron Orr, manager): The Melville Sisters Dramatic co. have played week 13th to crowded houses, turning hundreds away. Their repertoire included East Lynne, Hazel Kirke, Fate, Queen's Choice and others. Gave great satisfaction.

Masonic Opera House (L. Kaufman, manager): Tony Pastor's co. gave a splendid entertainment to a fair house 16th.

Elks: A Lodge of Elks has just been instituted here. Tony Pastor assisting. There was a banquet at the Hotel Carson. In the near future the Melville Sisters will give the Lodge a benefit.

NORWALK.

Whittlesey Opera House (S. S. Levy, manager): Sheppard Dramatic co., with I. H. Cassor as star, closed a week's engagement 16th. Packed houses every night. The company is first-class and included in its repertoire My Partner, Shadows of a Life, Widow Bedott, Rip Van Winkle, Monte Cristo and Enoch Arden. Mrs. Catherine Shepard was leading lady; she is a fine actress. Open at Ashland, O., 20th for a week.

SPRINGFIELD.

Grand Opera House (Fuller Tromp, manager): Season opened 15th with Tony Pastor's Opera co., to a packed house. The co. is hardly up to the standard of his other combs. that have visited here. However, it contained some very clever people, notably Leopold and Russell, Dave Southern, Collins, Haley and Collins and Fiske Moore (a favorite here).

Black's Opera House (Samuel Waldron, manager): Bound to Succeed opened the season 16th and 17th, to fair business. Lottie Blair and Arthur Sprague were acceptable. Daniel Lacey, the Irish comedian, sustained the comedy part in an admirable manner. Harold Forsberg, 18th.

Items: Black's Opera House has been repainted exterior and refitted interior. More seats being added to the lower floor. The advertising drop curtain is not a success as a work of art.—Tony Pastor's co. were entertained in an informal manner by Springfield B. P. O. E., 15th.

MANSFIELD.

Miller's Opera House (Miller and Dittenhoefer, managers): Fun on the Bristol co. billed 16th failed to put in an appearance, having disbanded at New Castle, Pa.

Arena: Miller, Okey and Freeman's ten-cent Circus, 15th and 16th, to small audiences. Best of satisfaction.

Item: Frank Enos, of our city, left for New York 16th to join Daniel Bandmann's co.

ZANESVILLE.

Schultz and Co.'s Opera House (John Hoge, manager): A fair sized audience was present, 14th, when the season was opened in this beautiful theatre. Conquest and Pettit's melodrama, Bound to Succeed, was the bill. The play is one of merit, although it borders much on the sensational order. The members of the co. were not well fitted to present it in good style, the ladies being notably inadequate for the parts assigned them.

LIMA.

Faurot Opera House (George E. Rogers manager): Opening of season 14th with Emma Abbott Opera co. as the attraction. The opera was Mignon, with Abbott, Annandale, Varena, Broderick, Montegriffo and Allen in the cast. Most admirably rendered.

TOLEDO.

Wheeler's Opera House (S. W. Brady, manager): The Mexican Typical Orchestra drew but slim houses 13th, 14th and 15th. Walton's Cuckoo fared very poorly the last three nights of the week.

MOUNT VERNON.

Miller, Okey and Freeman's Circus, billed for 14th, did not appear. A representative of the concern, who paid (?) the bills contracted here, said the show was held by the Sheriff at Newark. This was intended as a bluff to have the bills cut down. The show passed through town en route to Tiffin, 15th.

UPPER SANDUSKY.

Opera House (John W. Lorin, manager:) Our season was formally opened 9th with J. Z. Little's World co. to a packed house. Decidedly the best effort for scenic effect ever seen here. On 22d and 23d the great Austrian tragedian, Modiska, appeared in Hamlet to good business. First production of Hamlet in our city.

BUCYRUS.

Vallrath Opera House (Otto Vallrath, manager): Emma Abbott dedicated this house 23th, producing The Bohemian Girl to a crowded house.

CANTON.

Schaefer's Opera House (Louis Schaefer, manager): The regular season was opened 20th by the Bound to Succeed co., to a large audience, followed 24th by Le Clair and Russell in their comedy, A Practical Joke. The audience was only fair in size but very appreciative, and called the principal artists before the curtain several times. The female impersonations of Mr. Le Clair were well received, while the eccentric Yankee farmer of W. J. Russell kept the house in a continuous roar. On the 27th the Anderson Dramatic co., composed entirely of home talent, presented the Heroic Dutchman to a packed house.

NEWARK.

Music Hall (J. H. Miller, manager): The four Emeralds opened this house with a week of poor variety. Good business at low prices.

Items: Miller, Okey and Freeman's Circus held forth 13th and 14th. Good business at every performance. In the early part of the last evening a leopard escaped from his cage, and it being impossible to get him back, the manager ordered it killed.—Mr. "Carmine" Haramann, the ticket-seller of the circus, is an old Newark boy, and met many friends and acquaintances here. He He is very quick at handling the pasteboards.

LANCASTER.

Chestnut Street Opera House (Herman Wilkiemyer, manager): Bound to Succeed opened our season 15th to very discouraging business. The play was put on with perfect success, and the twenty people with the company are all first-class; but, for some unaccountable reason, they played to empty benches. For opening night it was a bitter pill for the efficient and popular manager.

URBANA.

Bennett's Opera House (P. R. Bennett, Jr., manager): Season opened 13th with the Cold Day co.; good house. The audience was kept in one continuous roar. Warren Ashley, the tenor, who is a great comic opera favorite with Urbana audiences, met with a warm reception. Marie Heath caught the house in her songs, and had to answer repeated encores in her "I'm So Shy."

OREGON.

PORTLAND.

New Market Theatre (J. P. Howe, manager): The Grismer-Davies co. played Heco of Gold and Ruth's Devotion week of 6th, to good business. Minnie Hauk opens in concert.

PENNSYLVANIA.

ERIE.

Opera House (John P. Hill, manager): Hildebrand's Cryptogram of Prison Life was presented to a full upper house and fair in lower sections 13th. Mr. Hildebrand is evidently in earnest in regard to prison reforms and in such deserves success. Edwin F. Mayo, in his father's time-honored and honorable character of Davy Crockett, appeared to give satisfaction to the many admirers of his sire assembled to pass judgment upon the son. Mr. Mayo lacks in some degree the ease and presence of the elder, and his voice is hardly equal to the standard established for the character; but in spite of this he made a very favorable impression, and was twice recalled. Loduski Young as Eleanor Vaughn, was favorably received.

NORRISTOWN.

Music Hall (Wallace Boyer, manager): Regular season opened 13th with Lang's Comedy Comiques and Indian Brass Band. The house was crowded and performance well received. A Messenger from Jarvis Section to a good sized and well pleased audience 15th. Neil Burgess in Vim 18th. Large and fashionable audience. A $600 house.

New Opera House (E. G. Haynes, manager): Crocker's Educated Horses week of 13th. Business was not heavy, but satisfactory to the management. The horses are perfect pictures and are well trained.

Arena: Black Brothers' Circus week of 13th. Fair business; low prices.

OIL CITY.

Opera House (Kane and Rogers, managers): John T. Raymond came 14th to a large house, and presented The Magistrate to the satisfaction of everyone. At times the building seemed inadequate to contain the laughter and applause. Barry and Fay in Irish Aristocracy amused a fair audience 18th. Daniel Lacy, who interpreted the villain, showed more than average ability.

UNIONTOWN.

Opera House (Messrs. Ewing and Kaine, lessees): On the Sahara played to very slim business 17th. Only in the first scene of the third act is there the slightest glimmer of genuine humor, and it is very faint. The acting of the different parts, even if possessed of merit, is aggravatingly amateurish with but two exceptions, while the attempted simulation of the exhuberance of animal spirits to be found in a mischievous young girl is very crude.

TITUSVILLE.

Emery Opera House (Emery and Lake, proprietors): John T. Raymond in The Magistrate drew a large house 15th.

BEAVER FALLS

Sixth Avenue Theatre: Barry and Fay in Irish Aristocracy delighted a fair sized audience 14th. Noss Family 16th; benefit for Relief Association; large house. Lester and Allen's Minstrels 22d.

Opera House: Edwin F. Mayo gave a good performance 13th to light house.

Arena: Forepaugh's Circus Oct. 2.

NEW CASTLE.

Park Opera House (E. M. Richardson, manager): Barry and Fay and a fine support drew a good house 13th, and gave great satisfaction. John T. Raymond presented The Magistrate 17th to large audience. His support is excellent; audience hilarious.

Allen's Opera House (W. H. Loftus, manager): Mr. Loftus tenders the use of his house and his own services for a benefit to the Charleston sufferers 24th. John Horner, of Austin's Australian Novelty Co., and Tom Beaty, assisted by a host of local talent, gave a rattling Variety Show to a big house. Open were forwarded to Mayor Courtenay by the Citizens' Committee.

Fun on the Bristol came 13th and had $16 in the house. Disbanded here, and all returned to the States. E. F. Mayo and co., in Davy Crockett, followed 16th; light house.

Arena: Forepaugh's Circus Oct. 1.

PITTSTON.

Music Hall (W. D. Evans, manager): Cattle King 13th; crowded house.

WILKESBARRE.

Music Hall (M. H. Burgunder, manager): Cattle King 13th; good house. Little's World 18th; crowded house.

MEADVILLE.

Academy of Music (E. A. Hempstead, manager): J. H. T. Raybond in The Magistrate delighted a large audience 16th.

ALLENTOWN.

Academy of Music (B. J. Hagenbuch, manager): Opened for the season 16th, 17th 18th, by T. H. Glenny's co. in Storm-Beaten and Called Back, each receiving two presentations. Mr. Glenny has an excellent co. Both dramas were well presented and gave satisfaction. Business averaged fair.

Music Hall (G. C. Aschbach, manager): Lang's Comedy Comique co. appeared 18th to light business. This co. is composed of very clever people, who in their specialties were well received. The Brass Band, which is made a special advertising feature, is supposed to be composed of ten Modoc Indians. They render very good music.

WILLIAMSPORT.

Academy of Music (Wm. G. Elliott, proprietor): Little's World 14th, to a fair-sized and delighted audience. The Cattle King 16th; large audience. Strangers of Paris 18th; good business, and highly elated audience.

BUTLER.

Opera House (I. J. McCandless, manager): Agnes Wallace-Villa Co. 14th to 17th, appearing in Wife's Sacrifice, Orphans of Charity, Frou Frou and Miss Multon. Miss Wallace pleased the audiences nightly, but her support was poor. Good brass band and orchestra; business good. Jane Coombs 25th; P. F. Baker Oct. 9.

READING.

Grand Opera House (George M. Miller, manager): Lang's Scheming co. appeared to large and well-pleased audience 15th. Uncle Daniel co. to large business 16th to 18th. Play made a hit. J. Z. Little World 23d, 24th and 25th. Billie Ellsler 27th.

POTTSVILLE.

Academy of Music (W. W. Mortimer, manager): Ida Lewis 13th, week, to large houses in the following repertoire: The Hunchback, Lady Audley's Secret, East Lynne and Jane Eyre. The World 27th.

SCRANTON.

Academy of Music (C. H. Lindsay, manager): Cattle King co. played to a packed house 14th.

MCKEESPORT.

White's Opera House (J. E. White, manager): Le Clair and Russell appeared 11th in a Practical Joke. They were greeted by a larger house, which they deserved. Big drawing card. The applause was continuous. Edwin F. Mayo, in Davy Crockett 13th, drew a moderately filled house down stairs and a packed gallery. The piece was only fairly presented. Mayo himself is a good actor.

LANCASTER.

Fulton Opera House (B. Yecker, proprietor): Lillie Hinton, supported by her sister, Sallie Hinton, and a good company appeared week of 13th, presenting a variety of dramas at cheap prices to crowded houses. On the 18th the change from gas to electric lighting was made, and the soft, mellow light was unanimously pronounced a great improvement. Colonel Burton's Georgia Minstrels, all colored, including the proprietor, who opened their season here 11th disbanded at Columbia 16th after a short and disastrious career. The colonel came home on the cars, but how the remainder arrived is unknown.

RHODE ISLAND.

NEWPORT.

Newport Opera House (Henry Bull, Jr., manager): Brilliant and enthusiastic audiences greeted Mlle. Rhea 16th and 18th. Frou-Frou and The Widow were the bills. The co. is one of unusual excellence. The costumes of Mlle. Rhea were simply magnificent.

SOUTH CAROLINA.

CHARLESTON.

Your correspondent has received the following from Mr. W. N. McGuffin, MIRROR correspondent at Newcastle, Pa., under date of 13th: "The people of our little city being desirous of doing something for stricken Charleston, Manager W. F. Loftus generously tendered the use of the Opera House to several professionals—John Horner, late of Austin's Australian Novelty co.; Tom Beaty, Lawrence Diamond, Sannie Russell, Charles McConnell—who, with Manager Loftus, assisted by local talent, appeared last evening to a crowded house. Two hundred dollars were realized, which will be forwarded to-morrow."

Fourteen correspondents in this week's MIRROR report benefits for the Charleston sufferers, nearly all of which were given by professionals.

Mayor Courtney has issued a proclamation to the people of he United States asking additional aid.

Your correspondent will gladly receive and duly acknowledge through this paper and the Charleston *News and Courier* any contributions for the Charleston sufferers sent through him. Address E. P. Guerard, Charleston, S. C.

Opening: The Academy of Music has been freshly embellished. The season opens 23d.

TENNESSEE.

COLUMBIA.

Grand Opera House (Ed. F. Hendley, lessee and manager): Lizzie Evans in Seasands 16th to comfortable house. She is fairly supported and deserves patronage. Cold Day Comedy co., 30th.

NASHVILLE.

Masonic Theatre (J. O. Milsom, manager): Lizzie Evans' engagement of three nights' and matinee, 13th, 14th and 15th, proved to be very successful and flattering. Miss Evans shows marked improvement. She has become quite a favorite. Michael Strogoff, Oct. 4.

Grand Opera House (W. J. Johnson, manager): The concert given on 13th and for benefit of Charleston sufferers proved great success.

Broad Street Amusement Hall (T. Davis, manager): A lecture by Rev. Dr. Milburn upon the orator S. S. Prentiss, of Mississippi, for the benefit of Charleston sufferers, drew a large and highly pleased audience, 16th.

TEXAS.

AUSTIN

Willett Opera House (C. F. Willett, manager): Season opens 24th with McIntyre and Heath's Minstrels, for two nights. Smith's Bell-Ringers and Andrews' Novelty co., 29th and 30th.

A Few Remarks: Captain C. F. Millett, the popular proprietor and manager of the Opera House, has given the building a new coat of paint externally, rearranged and refitted the vestibule, changing the gallery stairway, and made all the doors leading to and from the building to open outward, thereby greatly facilitating the means of exit and guarding against accidents.—The State Legislature convenes in Austin the second Monday in January, and members, together with the attaches, nearly 500 people. Hence we can stand a good attraction nearly every night.—A wrong impression is current in regard to the failure of crops in Texas, which ought to be corrected. The Texas Circuit entire has a better prospect for crops than last year, and Austin will market a fifth more cotton than last year. The drouth-stricken region is West and Northwest Texas, and no part of the circuit has suffered in the least.—The new Driskill Hotel will be ready for occupancy by Thanksgiving Day, and Austin will from that date on be able to properly care for the many Northern excursionists that winter here.—The Austin Musical Union have in rehearsal The Pirates of Penzance, and will produce it about the last week in October. The chorus numbers sixty.

TEXARKANA.

Ghio's Opera House (J. E. Reily, lessee and manager): Our season opened with Smith's Bell-Ringers 9th. Fair house; performance very good. McIntyre and Heath's Minstrels played to a packed house 16th. The show was good, with but few chestnuts. Hi Tom Ward in his act, Let Me Alone, was very fine.

Dots: Manager Reilly has refitted the Opera House during the Summer, and it now presents a very handsome appearance.

VIRGINIA.

RICHMOND.

Theatre (Mrs. W. T. Powell, manageress): Thorne's Black Flag co., 14th and 15th, to good houses. Pharazyn, magician, 16th, 17th, 18th, to fair houses.

Academy of Music (J. K. Strasburger, lessee): Florence Bindley and her co. filled the week of 14th to moderate houses. Huntley Star comb. in Van the Virginian, next to 25th inclusive.

Item: With her characteristic generosity Mrs. W. F. Powell was first to offer her house for an entertainment to be given in aid of the Charleston sufferers. All necessary arrangements having been made, the date is set for 23d. The very best local talent have promptly volunteered. Mrs. Powell was never known to be in any charitable cause. The sacred concert that was to have been given at the Mozart Academy of Music 19th, for the benefit of the Charleston sufferers, did not eventuate, as the Hall Committee of the Mozart Association would not grant the use of their hall for the purpose, deeming it to be "against the sentiment of our members and the public generally;" so the Committee stated in a communication to Manager Castleton, 13th.

NORFOLK.

Academy of Music (Joseph C. Strasburger, lessee): The Katherine Rogers contract was cancelled. The said litigation will follow.

Opera House (Barron and Logan, lessees): Dawson's Allied Attractions during the past week, to standing-room only, at the evening performances.

Items: The suggestions relative to the results that would unquestionably have attended the appearance of Bessie Grey in this city, and which suggestions, conveyed by your correspondent, through THE MIRROR in the issue of the 15th inst., have reached the manager of the Friday Ideal Opera co., to which Miss Grey is one of the prima donnas, and have been promptly acted upon.—During the past week the local managers of our Opera House received a request for a date from Manager Friday, and one in October has been assigned him.

FREDERICKSBURG.

Opera House (C. E. Hunter, Jr., manager): Opened to a good house, 15th, in Heroine in Rags. Florence J. Bindley, le ding.

WEST VIRGINIA.

WHEELING.

Opera House (W. S. Fouse, manager): The Norman Opera co. appeared in the Maid of Belleville 14th to a large and fashionable audience that was very much displeased with the performance. Manager Fouse was very much deceived in the standing of the co. Tony Pastor appeared 18th to a good house. Murray and Murphy, 19th and 20th.

Grand Opera House (O. C. Gauther, manager): Opened 20th with the Silver Spur co. to be followed by J. J. Collins, 27th, week.

WISCONSIN.

OSHKOSH.

Opera House: Rentfrow's Pathfinders 13th; fair-sized audience. Tony Denier's Humpty Humpty co. to fair house, 15th. Deserved much better. Milton and Dollie Nobles presented Love and Law 16th; good and appreciative audience. Co. is a good one.

CANADA.

TORONTO.

Grand Opera House (O. B. Sheppard, manager): A Night Off week of 13th. Being Fair week, a very large audience was the result. Hanlon's Fantasma co. 20th, week.

Toronto Opera House (C. A. Shaw, manager): Wages of Sin week of 13th. A good business; week of 20th, Benjamin Maginley in May Blossom. Lower scale of prices as follows: Fifteen, twenty-five, thirty-five and fifty cents, and reserved seats fifty and seventy-five cents.

Horticultural Pavilion: Templeton's Opera co., in the Mikado, closed a successful engagement of two weeks, 18th.

HAMILTON.

Grand Opera House (P. Reihe, manager): May Blossom, 17th and 18th. First production here; attendance good. Mr. Maginley and his excellent co. deserve the support they received.

MONTREAL.

Academy of Music (Henry Thomas, manager): Fantasma week of 13th. Houses packed. The scenic effects were magnificent, and the performance on the whole pleasing.

Theatre Royal (Sparrow and Jacobs, managers): Horace Lewis in Monte Cristo and Two Nights in Rome, week of 13th, to the usual crowded house. Lacy's Planter's Wife, 20th.

CHATHAM.

Grand Opera House (Peter Rutherford, manager): Good-sized audience at the opening of the season, 14th. The attraction was S. H. Cohen's Long Strike co. The star, J. C. Padgett, proved himself a clever character artist. Mr. Reilly, as the sailor, came in for his share of the applause. Miss Fairchild was well received as leading lady. A rare musical treat was given by the Kossuth Hungarian Gypsy Students and the Reil family, 17th. This was the first appearance of this talented organization in our city. Universal satisfaction; good house.

Items: F. E. Davis, manager Hungarian Band, desired to be remembered to THE MIRROR.—THE MIRROR is now on sale at Holmes' popular book store.

BROCKVILLE.

Opera House (Dan Derbyshire, manager): Arthur Rehan's co. in Nancy and Co., 14th, drew out a large and fashionable audience.

WINNIPEG.

The Tricky Troubadour, the production of some local amateur dramatist, will be put on the boards of the Princess on the 28th, 29th and 30th by a home organization. Grismer and Davis' Dramatic co. booked for Oct. 18, week. Katie Putnam following.

E. A. McDowell comes along with a comedy co., Nov. 8, and will try it for a whole month. He is quite a favorite in this Western city.

LONDON.

Grand Opera House (J. H. Davidson, manager): Gus Williams in Oh, What a Night, 13th; good house. Hungarian Students 16th; poor house, owing to other attractions. Ivy Leaf co. week of 18th (Fair).

DATES AHEAD.

Managers of travelling combinations will favor us by sending every week advance dates, and mailing the same in time to reach us on Monday.

DRAMATIC COMPANIES.

ALSBERG-MORRISON CO.: Brooklyn, E. D., 20, week; Baltimore, 27, week; Washington, Oct. 4, week.

ADA GRAY: Philadelphia, 20, week; Pittsburg 27, week.

ARTHUR REHAN'S CO.: Ottawa, Ont., 23, 24, 25; Albany, N. Y., 27, 28, 29, Amsterdam 30, Worcester, Oct. 1-2.

AIMEE: N. Y. City, 20, two weeks.

ANNIE PIXLEY: Boston, 20, week, Cadiz, O., 30 Oct. 2.

AGNES WALLACE AND SAM B. VILLA: Petrolia, Pa., 25, Middletown 27, Braddock 28, Cadiz, O., 29-Oct. 2.

ALONE IN LONDON CO.: Detroit 23-5.

BERTHA WELBY: N.Y. City, 27, week; Philadelphia, Oct 4, week; Brooklyn, E. D., 11, week.

BOARDING-HOUSE CO.: Baltimore, 20, week.

BLACKMAIL CO.: Paterson, N. J., 23.

BARRY AND FAY: Fort Wayne, Ind. 23, Peru 24, Battle Creek, Mich., 25, Jackson 29.

BOUND TO SUCCEED CO.: Cincinnati 20, week, Chicago

Belle Vincent Comedy Co.: Maquoketa, Ia., 20, week; Milwaukee, Wis., 26.
Frank Mayo: Pittsburg, 20, week; Washington, 27, week.
Florence Bindley: Lynchburg, Va., 27; Danville, 28, 29; Greensboro, N. C., 30; Raleigh Oct. 1, Goldsboro 2, Salisbury 4, Charlotte 5, Columbia, N. C., 6, Sumter 7.
Fred. Warde: Washington 20, Baltimore 27, week.
Florences (Mr. and Mrs. W. J.) Omaha 27-29, Lincoln 30, St. Joseph, Mo., Oct. 1-2, Atchison 4, Leavenworth 5 6.
Frank E. Aiken: St. Louis 20, week.
Floy Crowell: Pittsfield, Mass., 20, week; Portsmouth, N. H., 27, week; Gloucester Oct. 4, week.
Fantasma: Toronto 20, week; Indianapolis, 27, week.
Fisher-Hassan Cold Day Co.: Louisville, 20, week; Nashville, 27, 28, 29; Birmingham, Ala., 30; Augusta, Ga., Oct. 1; Mobile, Ala., 2; New Orleans, 4, week.
Francis Labadie: Owosso, Mich., 23; Hillsdale, 29.
Frank Frayne: Paterson, N. J., 24 5.
Genevieve Ward: N. Y. City, 27, two weeks.
Grace Hawthorne: Boston, 20, week.
George H. Adams: Newark, 20, week; N. Y. City, 27, week.
[illegible] Co.: Philadelphia 27, week.
Gilbert Comedy Co.: Sidney, O., 23-6; Bellefontaine 29, week.
Gambler's Wife Co.: Oneonta N.Y., 23-25, Corning 27-Oct. 1.
Helen Dauvray: Boston, 27, week.
Henry E. Dixey: N. Y. City 20, four weeks.
Helene Adell: Bridgeport, Ct. 20, week; Boston, Oct 4, week.
Harold Forsberg: Chicago, 20 week; Fort Wayne, Ind. 27; Springfield, O. 28; Richmond, Ind. 29; Louisville, 30 Oct. 1-2; Ironton, O. 4.
Hoodman Blind Co: N. Y. City, 27, week.
Held by the Enemy Co.: N. Y. City, August 16, eight weeks.
Henry Chanfrau: Portsmouth, N. H., 23, Fitchburg, Mass., 24, Lowell 25, Fall River 28.
Harbor Lights Co.; Boston, August 30, four weeks.
[illegible] Minute Man: N. Y. City, 20, week.
Harry Webber, Glasgow 29 to Oct. 2, Owensboro 14-16.
Henry Walton: St. Catherines, Ont., 23, Preston 24, Stratford 25, Toronto 27 9, Oshawa 30, Port Hope Oct. 1, Coburg 2, Trenton 4, Belleville 5-6, Cornwall 8, Montreal 11.
Harry Lacy: Montreal 20, week, Toronto 27, week.
Huntley Stark Co., Richmond, Va., 21-5.
Ivy Leaf Co.: Flint, Mich., 22-24, Ann Arbor 25.
Ida Lewis: Columbia, Pa., 20, week, York 27, week.
Irene Taylor: Jamestown, N. Y., 27, week.
J. B. Polk: Sandusky 22, Kenton 24, Lafayette, Ind., 25, St. Paul 27-29, Minneapolis 30-Oct. 2, Sioux City, Ia., 4, St. Joseph, Mo., 5, Lawrence, Kas., 6, Kansas City, Mo., 7-9, Lawrenceville, Kas., 11.
Joseph Jefferson: St. Detroit, 23, 24, 25; St. Louis, 27, week; Chicago, Oct. 4, two weeks.
J. K. Emmet: Harlem, N. Y. Oct. 4
John T. Raymond: Port Huron., Mich., 23, East Saginaw 24, Bay City 25, Ann Arbor 27, Adrian 28, Lansing 29, Muskegon 30.
James O'Neill: Chelsea 27, Fail River 29.
James Owen O'Connor: Renovo, Pa., 23, Lock Haven 24-5.
Joseph Murphy: Harlem 20, week, Philadelphia 27, week.
J. W. Jennings: Philadelphia, 20, week.
Jennie Lee: Decatur, Ill., 24 25.
John A. Stevens: Brooklyn 27 week.
J. J. Dowling: Haverhill, Mass., 24, Worcester, 27 8
John Dillon: Vinton, Ia., 21, 22, 23.
Jones-Montague Co.: Mystic River, Ct., 24, Westerly, R. I., 25, Newport 28, Warren 29, Woonsocket 30.
Kate Forsyth: St. Louis, Oct. 11.
Kiralfys' Rat-Catcher: Cincinnati 20, week.
Katie Putnam: Topeka, Kas., 23, 24; Emporia, 27; Wichita, 28; Parsons, 29 to Oct. 2; Lawrence 4, Leavenworth 5, Atchison 6, Fort Scott 7 9, Chicago 11, week, Madison, Wis., 18, Chippewa Falls, 19, Eau Claire, 20, Stillwater, 21, St. Cloud, Minn., 22, Crookston 23, Winnipeg, Man., 25 week.
Kate Claxton: Brooklyn 20, week, N. Y. City 27, week.
Kiralfys' Siebe Co: Boston, 20, week.
Kate Castleton: Chicago, 20, three weeks.
Kittie Rhoades: Martinsburg, W. Va. 20, week; Frederick, Md., 27, week; Annapolis Oct. 4, week.
Kendall Comedy Co.: Pana, Ill., 20, week.
Katherine Rogers: Richmond, Va., 20, week.
Keep It Dark Co.: Philadelphia 27, week.
Kindergarden Co.: New Haven, Ct., 23-25, Middletown 27, Meriden 28-30, Bristol Oct. 1.
Lotta: Chicago, 20, two weeks.
Lights o' London Co.: Milwaukee, 20, week; Chicago, 27, week.
Louise Litta: N. Attleboro, Mass., 23, Holyoke 24, Springfield 25, Taunton 28-30.
Leonzo Brothers: Philadelphia, 20, week; Lancaster, Pa., 27, week; Brooklyn, E. D., Oct. 4, week.
Lilian Olcott: N. Y. City, 20, three weeks.
Lillian Lewis: Louisville 27, week.
Lawrence Barrett: N. Y. City, August 30, four weeks; Meriden, Ct., 27, Holyoke, Mass., 28, Worcester 29, Attleboro 30-Oct. 1.
Louise Rial: Bradford, Pa., 23; Warren, 24; Olean, N. Y., 25.
Lizzie Evans: New Orleans 20, week; Yazoo City, Miss., 27; Jackson 28, Natchez 29, 30.
Louise Balfe Co.: Alexandria, Va., Oct. 6, Richmond 7 9; Lynchburg 11, 12, Johnsonville 13; Knoxville, Tenn., 14; Chattanooga 15.
Louis James: Kansas City 20. week; Quincy, Ill., 27, Peoria, 29, 30.
Long Strike Co.: Ypsilanti 23, 24, Flint 25, E. Saginaw 27, Bay City 28, St. Louis 29, Owosso 30, Kalamazoo Oct. 1.
Little's World Co: Reading, Pa., 23-25.
Leclair and Russell: Cincinnati, 20, week.
Little Duchess Co: Weeping Water, Neb., 20, week; St. Louis 27, week.
Lillie Hinton: Carlisle, Pa., 20, week; Allentown, 27, week; Reading, Oct. 4, week.
Mme. Janauschek: Philadelphia 27, week.
Maggie Mitchell: New Brunswick, N. J., Oct. 4, Yonkers, N Y, 5, Poughkeepsie 6, Rondout 7, Northampton, Mass., 8, Springfield 9, Boston 11, two weeks.
Mrs. Langtry: N. Y. City, Oct. 4, four weeks.
Mrs. Chanfrau: N. Y. City 20, two weeks.
May Blossom Co. (Benj. Maginley): Toronto 20, week.
May Fortescue: N. Y. City, Oct. 18.
Madison Square Theatre Co. (Palmer's): Denver, 20, week; Kansas City, 27, 28, 29; St. Joseph, 30; Omaha, Neb., Oct. 1, 2.
Margaret Mather: Kansas City, Mo., 21-23, St. Joseph, Mo. 24, Lincoln, Neb., 25, Des Moines, Ia., 27, Cedar Rapids 28, Iowa City 29, Davenport 30, Peoria, Ill., Oct. 1, Streator 2, Chicago 4, two weeks.
Michael Strogoff Co.: Crawfordsville, Ind., 23.
Milton Nobles: Council Bluffs, Ia., 23; Omaha, Neb., 24-25, Kansas City 27 9, Topeka, Kas., 30-Oct. 2, Parsons 4, Fort Scott 5 6, Sedalia, Mo., 8, Jefferson City 9, Staunton, Va., 12; Lynchburg 13-14 Richmond 15 16, Chattanooga, Tenn., 18, Knoxville 19.
McKee Rankin Co.: Kansas City 23-5, Chicago 27, week.
Mrs. D. P. Bowers: Washington 20, week, Jersey City 27-29, N. Y. City, Oct. 4.
McKnight's Naiad Queen: Crawfordsville, Ind., 27, week.
Mortimer Murdock's Co.: Lima, O., 23-5, Mansfield 29-Oct. 1.
Main Line Co.: N. Y. City 20, four weeks.
Melville Sisters: Marietta, O., 20, week.
McDowell Co.: Halifax, N. S., 20, week.
Myra Goodwin: Port Jervis, N. Y., Oct. 4.
Maude Banks: Gloucester, Mass., 20, week.
Murray and Murphy: Harrisburg, Pa., 23, Johnstown 24, McKeesport 25, Wheeling, W. Va., 27, Zanesville, O., 28, Newark 29, Lancaster 30.
Mr. and Mrs. George S. Knight: N. Y. City 27, week.
Mabel Stanton: Malone, N. Y., 27 30.
Montezuma Co.: Toledo, O., 20, week, Akron 27, week.
Mattie Vickers: Mt. Vernon, O., Oct. 7 3.
Muggs' Landing: Columbus 20, week, Cleveland 27, week.
Messenger from Jarvis Section Co.: Hudson, N. Y., 22-23, Poughkeepsie 24-25.
Moore-Vivian Co. Binghamton N. Y., 23
Maude Atkinson: Des Moines, Ia., 20, week.
[illegible] and Rice's Co.: Birmingham, Ala., 23; Montgomery, 24; Mobile, 25; New Orleans 27, week.
[illegible] Co: Rochester 20, week, Syracuse 27-28
McCord Comedy Co: Rome, Ga., 27, week.
N. S. Wood: Pittsburg 20, week, Cincinnati 27, week, Louisville, Oct. 4, week.
N. C. Goodwin, N. Y. City, Oct. 4.
Newton Beers: N. Y. City 20, week.
Neil Burgess: Philadelphia, 20, week.
Oliver Byron Co.: Providence 20, week.
Only a Farmer's Daughter Co.: Freehold, N. J., 23, Asbury Park 24, Burlington 25, Woodstown 27, Dover, Del., 28 Oct. 1, Bridgeton, N. J., 2, Brooklyn, E. D., 4, week.
Oliver Byron: Long Branch, 30.
[illegible]: San Francisco, Oct. 11.
On the Sahara Co.: N. Y. City, 20, week.
One of the Bravest: Chicago 20, week.
People's Theatre Co. (Hill's): Stamford, Ct., 27, week.
Private Secretary Co.: Chicago 20, week, Indianapolis 27, week.
Patti Rosa: Junction City, Kas., 23-25, Fort Scott 27-29, Kansas City 30-Oct. 2.
Peck's Bad Boy Co: Fall River, Mass. 24.
Pauline Markham: New Bedford, Mass., 20, week; Boston, 27, week; Halifax, N. S., Oct. 4, week, St. John 18, week, Bangor, Me., 25-27.
Pegged For Life Co.: Brooklyn, N. Y., 20, week, Norfolk, Va. 27, 28, 29 Richmond 30-Oct. 1, Washington 4, week.
P. F. Baker: Cleveland, Oct 4, week.
[illegible] Slave Co. (Winnett's): Middletown, Ct., 23; Birmingham, 24; Ansonia, 25; Brooklyn, 27, week; Haven, Oct. 4, week, Washington Oct. 11, week, Baltimore 18, week.
Rhea: Hartford, Ct. 23-25, Bridgeport 27, New Britain 28, Springfield, Mass., 29, Northampton 30, Pittsfield Oct. 1, Brattleboro, Vt., 2.
Robson and Crane: Brooklyn 20, week, Pittsburg 27, week
Ranch 10: Rochester 20, week, Rome 27, Amsterdam 28, Schenectady 29, Rondout 30, Troy Oct. 1-2, Buffalo 4, week.
Rainbow Co., Rochester 27, week.
Rightmire's Co: Brooklyn 20, week, Baltimore 27, week, Harrisburg, Pa Oct. 4, week.
Rag Baby Co.: Brooklyn 20, week, N. Y. City 27, week.
Ranch King Co.: Indianapolis 27, week.
Redmund-Barry Co: Chicago 20, week, Haverhill, Mass., 27.
R. L. Downing: Cincinnati Oct. 4, week.
Rose Coghlan. Yonkers, N. Y., 27, 28; Bridgeport, Ct., 29; Pittsfield, Mass., 30; Keene, N. H., Oct. 1; Burlington, Vt., 2; Montreal, 4, week, Ottawa 11-12, Ogdensburg, N. Y., 13, Watertown 14, Lockport 15, Toronto 18, week, Boston 25, week.
R. B. Mantell: Boston, 20, week; Philadelphia, 27, week.
Richard Mansfield: Baltimore 20, week; Washington 27, week.
Roland Reed: Dover, N. H. 23, Lynn, Mass., 24, Waltham 25, Albany, N. Y., 30 Oct. 1, 2; Gloversville, 4; Utica, 5; Oswego, 6; Auburn 7, Syracuse 8 9, Rochester 11 13, Lockport 14, Erie, Pa., 15, South Bend, Ind. 16, Chicago 18, week; Cleveland 25, week.
Romany Rye Co.: Albany 20, week; Troy 27, week.
Richardson-Arnold Co.: Winfield, Kas., 20, week; Arkansas City 27, week; Independence, Oct 11, week.
Skipped by the Light of the Moon: St. Louis 20, week.
Silver Spur Co: Wheeling, W.Va., 20, week, Pittsburg, 27, week; Baltimore, Oct. 4, week.
Storm-Beaten Co.: Buffalo, 20, week; Montreal, 27, week.
Sol Smith Russell: St. Louis, 20, week; Cleveland 27, week; Jackson, Mich., Oct 4; East Saginaw, 5; Bay City, 6; Muskegon, 7; Grand Rapids, 8, 9; Chicago, 11, week.
Stranglers of Paris Co.: Hoboken, N. J., 20, week; Richmond, Va., Oct. 4, week.
Salsbury's Troubadours: Toledo, O., 23; Elkhart, Ind., 24; Pullman, Ill., 25; Chicago, 27, week; Joliet, Ill., Oct. 11.
Shadows of a Great City: N. Y. City, 20, week.
Strategists Co: Washington, 20, week.
Streets of New York: Chicago 20, week; Joliet, Ill., 27; Ottawa 28, Watertown, Wis., 29, Oshkosh 30, Milwaukee Oct. 1, 2, St. Joseph, Mo., 15-16.
Stranglers of Paris Co.: Hoboken, N. J., 20, week, Brooklyn, E. D., 27, week, Richmond, Va., Oct. 4, week.
Stevens Dramatic Co.: Sycamore, Ill., 20, week.
Sawtelle Comedy Co.: Dunkirk N. Y., 20, week, Niles, O., 27 8, Canton, Oct. 4, week.
Thompson (G. W. and W. J): Washington 20, week, Norfolk 27, week.
Tide of Fortune Co: Columbus, O., 20, week.
T. J. Farron: Chicago, 20, week, Kankakee, Ill., 27, Logan, Ind., 28, Muncie 29, Richmond 30, Piqua, O., Oct. 1, Lima 2, Findlay 4, Marion 5, Newark 6, Janesville 7-8, Urichville 9.
Taken From Life Co.; Rochester, 20, week; Buffalo, 27, week; Montreal Oct. 4, week.
Under the Gaslight Co.: Syracuse, 20, week.
Under the Lash Co.: New Orleans 20, two weeks.
Ullie Akerstrom: Norwich, 20, week; Waterbury, 27, week.
Viola Allen: Brooklyn, 20, week.
Vokes Comedy Co.: Cleveland Oct. 11, week.
White Slave Co.: Boston, 20, week.
Wodiska Dramatic Co: Upper Sandusky, 22, 23, Canton, 24 5, New Lisbon, 27-30.
Wilson Barrett: N. Y. City, Oct. 11, three weeks.
Waite Comedy Co.: Coldwater, Mich., 21 to 25; Findlay, O., 27, week; Kenton, Oct 4, week.
Wilber Dramatic Co. No. 2: Vincennes Ind. 20, week, Evansville 27, week.
Woodward Dramatic Co: Cornwall, Ont., 20, two weeks; Brockville, Oct. 4, two weeks
We, Us & Co.: Minneapolis, 23-25, Ft. Scott, Kas. Oct. 4.
Wilson Day Co.: Rutland, Vt., 20, two weeks.
W. R. Ogden: Charlotte N. C. 23-4, Salisbury 25, Greensboro 27, Reidsville 28, Durham 29.
Youth Co.: Brooklyn, 20, week.
Zozo Co.: Atchison, Kas., 23; Sedalia, 24, 25; St. Louis, 27, week; Indianapolis, Oct. 4, 5, 6; Dayton, 7, 8, 9; Ft. Wayne, 11, 12; Lafayette 13; Logansport 14; Terre Haute 15, 16; Evansville 18-20.
Zitka Co.: Philadelphia 20 week.

OPERA AND CONCERT COMPANIES

Amy Gordon Opera Co.: Lansing Mich. 23-5, Flint 27-9, Port Huron 30-Oct. 2.
Bennett-Moulton Opera Co. B: Manchester, N. H., 20; week; Lowell, 27, week.
Bijou Opera Co.: Staunton Va. 29, Chattanooga, Tenn. Oct. 4, week.
Bennett-Moulton Opera Co. A.: Lancaster, Pa. 20, week.
Chicago Opera Co.: Leadville, Col., 23 25; Pueblo, 27.
Carleton Opera Co.: Albany, 23, 24, 25; Brooklyn, 27, week; Philadelphia, Oct. 4, two weeks.
Conried's Opera Co.: N. Y. City, Oct. 11, four weeks.
Duff's Opera Co.: San Francisco, Sept 6, four weeks.
Ermine Opera Co.: Boston, 27, two weeks.
Emma Abbott Opera Co: Peoria, Ill., 23, 24 25.
Gypsy Baron Co.: N. Y. City, Oct. 11.
Hyers Sisters: Shelbyville, Ill., 25; Vandalia 27, Centralia 28, Mt. Vernon 29, Evansville Ind., 30-Oct. 1.
Hungarian Gypsy Band: St. John, Mich., 23, Ionia 24, Greenville 25, Grand Rapids 28.
Jeannie Winston: San Francisco Oct. 25, five weeks.
Kimball Opera Co. (Corinne): New Haven, 20, week.
Little Tycoon Co: Boston, 6, two weeks; Providence, 20, week; Buffalo, 27, 28, 29; Cleveland, 30 to Oct. 2; Detroit, 4, week; Indianapolis 11-13, Louisville 14-16, St. Louis 18, week.
Lucier Family: Springfield, Mass., 20, week; Providence, 27, week; Boston, Oct. 4, week.
Mystic Isle Co.: Philadelphia, Oct. 4.
McCaull's Opera Co.: Chicago 20 week.
Mexican Typical Orchestra: St. Paul 20, week.
Norman Opera Co.: Denver, 27, week.
Pepita Opera Co.: Chicago, 20, two weeks; St. Louis, Oct. 4, week.
Starr Opera Co.: Mt. Clemens, Mich. 23-5; Hamilton, Ont., 28, week.
Templeton Opera Co.: Kingston, Ont., 23, Alexandria Bay 24, Ogdensburg, N.Y., 25, Montreal, 27, week.
Smith Bell-Ringers: Waco, 23, 24; Galveston, 26, 27; Brenham, 28; Austin, 29, 30; San Antonio, Oct. 1, 2.
Violet Cameron Opera Co.: N. Y. City, Oct. 4.
Thompson Opera Co.: Chicago 20 week, Columbus, O., 30 Oct. 2
Wilbur Opera Co: Utica, 20, week; Rochester, 27, week; Buffalo, Oct. 4, week.

MINSTREL COMPANIES.

Birch and Reed's: Chicago, 6, three weeks.
Baird's: Houston Tex., 30.
Haverly's: Mansfield O., 29
Hi Henry's: Great Bend, Pa., 23, Susquehanna 24, Port Jervis, N. Y., 25, Middletown 27.
Lester and Allen's: McKeesport, Pa., 27, Beaver Falls 28, Wilmington Del., 30.
McIntyre and Heath's: Brenham, Tex., 23, Austin 24-5, San Antonio 27, Waco 28, Corsicana 29, Ft. Worth 30, Dallas Oct. 1-2.
McNish, Johnson and Slavin's: Chicago 27, week.
New York: Watertown, N. Y., 22-23, Mahanoy 24-25, Gettysburg 27, Westfield 28, Emporium 29, Huntington 30, West Bridgewater Oct. 1 2.
T. P. W.: Trenton, N. J., 23, Newark 24-5, Orange 27, Plainfield 28, Elizabeth 29, Wilmington, Del., 30
Wilson and Rankin's: Selma, Ala., 23 Jackson, Miss., 24, Vicksburg 25, Memphis 27 9, Birmingham 30.

VARIETY COMPANIES.

Australian Novelty Co: N. Y. City 13, two weeks.
Adamless Eden Co.: Jamestown, N. Y., 20.
Brahe-Gilday Co.: Detroit 20, week; Columbus 27, week.
Davene's Attractions: Buffalo 27, week.
Dick Gorman: New Orleans 20, two weeks.
Fannie Louise Buckingham: Detroit 20, week.
Four Emeralds: Akron, O., 20, week.
Gray-Stephens: New Haven 27, week.
Harry Russell: Brooklyn 27, week.
Howard Specialty Co: Brockton, Mass., 23; Newport, R. I., 24, Fall River, Mass., 25, Lawrence 27, Lowell 28, Manchester, N. H., 29, Chelsea, Mass., 30.
Hallen and Hart: Troy, N. Y., 20, week.
John Ransone: Washington 20, week; Baltimore 27, week.
Kelly-Murphy Co.: N. Y. City 27, week.
Pat Rooney: Providence 23-5.
Sid. C. France: Pittsburg 27, week.
Tony Pastor's Co.: Pittsburg 20, week; Philadelphia 27, week.
Weston Brothers: Baltimore 20, week, Chicago 27, week.

MISCELLANEOUS.

Arizona Joe: Indianapolis 20, week.
Bristol's Equescurriculum: Elizabeth, N. J., 23-25.
Balabrega: Portsmouth 20, week; Brunswick, Me., 27-29.
Crocker's Equines: Wilkesbarre, Pa. 20, week; Williamsport 27, week.
Denier's Humpty Dumpty Co.: Chicago 27, week.
Harrigan's Hibernicon: Plainfield, N J., 23.
Kellar: Topeka, Kas., 27, week, Denver, Oct. 4, week.
Matt Morgan Diorama Co: Indianapolis, 20, week.
Professor Herrmann: Philadelphia, 27, two weeks.

CIRCUSES.

Adam Forepaugh's: Warren, Pa., 23, Erie 24, Corry 25, Titusville 27, Oil City 28, Meadville 29, Greenville 30.
Barnum's: Atchison, Kas., 23; Leavenworth 24, Kansas City, Mo. 25, Topeka 27, Junction City 28, Emporia 29, Parsons 30, Ft. Scott Oct. 1, Springfield 2.
Buffalo Bill's Wild West Show: Staten Island, N.Y., June 28—indefinite.
Cole's. Cheyenne, Wyo., 28, Greeley, Col., 29, Boulder 30, Denver Oct. 1-2.
Doris': Knoxville, Tenn., 23.
Miller, Okey and Freeman's: Columbus 20, week.
Richards: Cincinnati, Sept. 1, four weeks.
Robinson's: Ada, O., 23, Delphos 24, Columbia City 25.
Sells: San Francisco 18, eight days.
Wallace's: Columbus, O., Oct. 7.

An American Dramatist's Protest.

Editor New York Mirror:

Mr. Henry Arthur Jones seems to be on my side of the discussion concerning melodramatic invasions of intellectual art. I am glad of it. Of all successful contemporaneous writers for the London stage he is perhaps the only one who by the most violent stretching of courtesy, the utmost tension of truth, could be termed "literary." Though between even his Hoodman Blind and George R. Sims' Last Chance 'twould be extremely difficult to decide which is the further removed from dramatic propriety, human probability, or from the commonest requirements of literature.

But Henry Arthur Jones' approval reads to me like a plea in abatement. My "vigorous article" was aimed against that purblind policy of certain American managers by which our stage has been converted into what Playwright Pettitt, of London, is reported to have termed "the dumping-ground of bad English melodrama." The subject is one Mr. Pettitt is fully competent to discuss. I cannot recall a more prolific or industrious "dumper" (I came very near putting it duffer) than Mr. Pettitt himself.

This "dumping" policy I endeavored to make practically clear to my readers was perverting public taste and throttling dramatic art; and without any apparent necessity for such an outrage, since the American public had invariably evinced its liberal preference for the intellectual drama. Henry Arthur Jones has justly roused my indignation, but he adds the *non sequitur*, that in his opinion melodrama is "not more tainted with bunkum than other kinds of dramatic art," particularly when compared with "many of the preposterous lifeless and unreal of the so-called legitimate and 'poetic' plays." Perhaps this defence of melodrama was to have been expected from one who is classed among the most successful of melodramatic writers, but I venture the assertion that it is not fairly put. Why select for such a comparison preposterous or lifeless plays? Why, if Henry Arthur Jones wishes the matter to be fairly considered, why should unreal, unpoetic plays be dragged out of their graves in the past to furnish standards of comparison for the present?

Mr Jones very courteously objects to my use of the word "diseased" in treating of English melodramas, and suggests that perhaps I meant "bunkum." I am not so learned a writer as is Mr. Henry Arthur Jones, but I am too familiar with my native language to so misapply the bit of political slang he quotes. I might have written "rot" instead of "diseased;" it would have been much nearer the truth, but in the haste and heat of composition I did not think of the word.

There is another fallacy of Mr. Jones which I beg permission to arraign. He says that "with the possible exception of high class comedy a good melodrama is the most difficult to write." It may be so to Mr. Jones himself, but I really don't think the assertion will stand the examination. The proportion of good dramas to intellectual plays is, perhaps, as one hundred to ten. If Mr. Jones' logic is true, then this heavy disproportion should be a cause of sincere congratulation among the friends of the drama and melodramatic plays and melodramatic actors should be hailed with genuine delight as (to paraphrase Shakespeare) "fair roses and expectancies of the stage." A mistake; what ingenuity in the cook should commend diseased food? 'Tis the decayed and decaying meat itself I find fault with, not the quality of the spices used in its preparation.

But, worst of all, as it strikes me, is Mr. Henry Arthur Jones' seeming willingness to make the ticket-box at the doors of melodramatic theatres the chief gauge of dramatic worth, a practical standard of intellectual merit. To do that would be to dignify the mean and false shop keeping policy which I spit upon and despise; it sets the power to draw money to the shop above love of truth or fidelity to art.

Mr. Jones admits that his letter was written in haste, and indeed his reasoning very fully bears out the assertion. He cannot but see for himself that to make "the great stupid public" the arbiter of artistic taste would be to apotheosize much melodramatic rubbish; to lend a new and more exalted existence to that stinking "variety" rot which thoughtful lovers of the drama, such as I believe Mr. Jones to be, are glad to think time *does* stale, and "custom wither." It would encourage the poet in writing more voluptuous nastiness than Dante, Rossetti, Algernon Swinburne or Walt Whitman have yet given utterance to. It would justify the painter in exhibiting in American "saloons" and British "gin palaces" beastlier pictures of naked females than now disgust modest women in the salons of Paris or the art galleries of London. Nay, it would even reconcile Mr. Henry Arthur Jones himself, in delivering his blushing muse to the coarse embrace of so stiff, stilted and altogether unnatural a woer as Wilson Barrett.

CLIFTON W. TAYLEURE.

PHILADELPHIA, Sept. 12, 1886.

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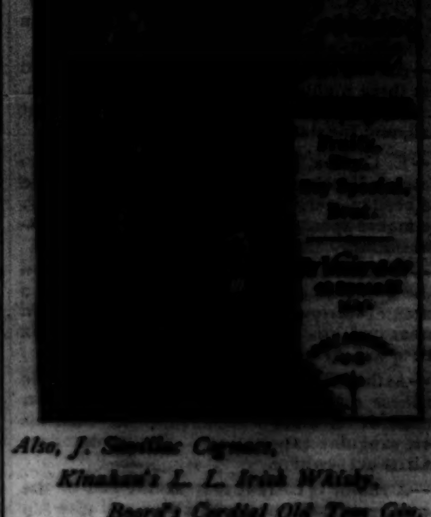

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Professional Doings.

—Sarah McVither, of Plaza fame, has joined Edwin Arden's company.

—Mr. John Tannenbaum, of Montgomery, Ala., still lingers in the city.

—Kate Castleton has entered upon a three weeks' engagement in Chicago.

—Frank Karrington has been engaged as leading juvenile in Minnie Maddern's support.

—Mamie Sutton has been engaged for the part of Javotte in the travelling Erminie company.

—Pearl Eytinge has left T. H. Glenny's company and returned to the city. She is at liberty.

—Maggie Mitchell's company will begin rehearsals at the Bijou Opera House next Monday at 11 A. M.

—Fanny Davenport's company is called to assemble at the Fifth Avenue Hotel on Sept. 25 at 12 o'clock.

—Henry Walton's Cuckoo company has turned its course into Canada, and is dated in that region until Oct. 16

—Within a few months Jacob Nunnemacher will have settled up the affairs of the bankrupt firm of Brooks and Dickson.

—The New Osborn House at Rochester, N. Y., offers home comforts to the tarrying professional at reasonable rates.

—Harry Williams is at liberty for business manager or agent with a first-class dramatic, minstrel or variety company.

—On Monday last Harry Miner and his family removed to the city from his country place on the Shrewsbury River.

—Hart's Hotel at Medina, N. Y., is a popular resort with the profession. It is handy to the theatre and makes special rates.

—Manager Davis has booked The Main Line, Held by the Enemy and A Wall Street Bandit for the People's Theatre.

—The members of Mme. Modjeska's company are called for rehearsal at the Union Square Theatre next Monday at 3 P. M.

—The Scapegoat has been offered a return date in Philadelphia and an engagement has been arranged for at the Boston Park.

—H. R. Jacobs, of museum circuit fame, lives in the city, but early on Monday morning hies himself by train to the interior.

—Oscar Eagle, Helena Adell's leading man, was in town on Tuesday. He engaged Louise Mackintosh as soubrette for the company.

—J. P. MacSweeny, baritone of the Starr Opera company, is in town for a few days. He reports business with the company as very good.

—Owing to the fine business done by Investigation at the New Park Theatre the production of The O'Reagans has been still further postponed.

—The Augusta Hotel and Globe Hotel at Augusta, Ga., bids for a continuance of professional patronage. L. E. Doolittle is the proprietor.

—The Lark Club composed of the members of Co. 9, Seventh Regiment, visited Wallack's Theatre in a body last evening to see Josephine Sold by Her Sisters.

—Lilian Hoban has just concluded an engagement with J. K. Emmet in Europe, and is prepared to accept engagements for America in comedy or burlesque.

—Viola Allen will make her first appearance as a star in her birthplace next Monday evening, when she opens at the Globe Theatre, Boston, in Talked About.

—Niles, O., craves the merry minstrels, and Messrs. Hughes and Wilson, managers of the Union Opera House, will give reasonable guarantees to secure them.

—The new and handsome Washington Hall at Rochester, N. Y., is to let by the week or season. It is centrally located, has all modern conveniences, and seats 2,500.

—The new company engaged for the Thalia Theatre sailed from Queenstown on Sunday last, and will open at that house on Oct. 1 in Lortzing's comic opera, Undine.

—The Rosina Vokes Comedy company opens season at Cleveland on Oct. 11, and on Nov. 15 an engagement of thirteen weeks will begin at the Standard Theatre, this city.

—An attraction is wanted for the last and best three nights of the State Fair at Raleigh, N. C. The attraction is wanted for Tucker Hall, and the dates are Oct. 28, 29, 30.

—E. C. Fox, proprietor of the American Hotel at Brockport, N. Y., has made his house the headquarters of the profession in that city. He makes special rates and keeps THE MIRROR on file.

—A feature of the comic opera Gypsy Baron to be produced at Niblo's on Oct. 11 will be a march of thirty-two shapely young women in hussar uniform. The march is being given a six weeks' rehearsal.

—Arthur Rehan's company is doing a fine business on tour with Nancy and Co. Mr. Rehan writes that his success has exceeded his most sanguine expectations. Return dates are desired everywhere.

—A rumor is current that at the end of the present season Manager Amberg will give up his lease of the Thalia Theatre, and that it will be converted into an English combination house on a low-price basis.

—D. G. Longworth has left Viola Allen's Talked About company and is at liberty. He created Cris Cross, the leading comedy part in the play, and the Philadelphia and Washington papers unstintingly praised his work.

—John A Stevens has purchased from T. H. French The Ruling Passion, and will put it on the road next season. He has rewritten Her Second Love, which he has re-named A Living Lie. This will also be put on the road next season.

—G. R. Ward, manager of Ward's Opera House, Brockport, N. Y., wants attractions for October. The seating capacity is 650, all chairs. There is a free 'bus from the Opera House to the Getty House, which is the best hotel in town.

—Owens' Academy of Music at Charleston was very slightly injured by the 'quake. Manager Owens has hung out the banner, "There is life in the old city yet," and will carry on a vigorous campaign. All bookings will be faithfully adhered to.

—Rudolph Clarke has been engaged to play a leading part in The Pulse of New York, which opens season on Oct. 25. Last season, in addition to comedy for George C. Boniface, Mr. Clarke frequently played Badger in The Streets of New York.

—After taking a survey of the field, Thomas Canary, the well-known variety and combination manager, has concluded not to interest himself in any travelling company this season, and will devote his time entirely to the management of the Eighth Avenue Theatre and several short-record trotters that he owns.

—William Ransom, of Margaret Mather's company, has had temporary promotion. Mr. Levick was taken ill, and Mr. Paulding played his part, Macbeth, and then Macduff fell to the lot of Mr. Ransom. The young actor writes that about six years ago, in Minneapolis, and for one whole week, he played Macduff to Fred. Bryton's Macbeth. Minneapolis has taken great strides in six years.

—G. B Bunnell has remodelled his Museum at New Haven. It has been re-christened, and is now known as Bunnell's Grand Opera House and Museum. It has just opened its third season, and Jennie Kimball's Opera company, with Corinne as prima donna, is packing the house. None but the best attractions are booked. Mr. Bunnell's St. James Hall and Museum at Buffalo opens its fourth season with similar improvements and prospects

—The first indoor concert at the Casino will take place next Sunday evening, on which occasion the Armini Mandolin Quintette, which has been endorsed by Charles Gounod, and has been very highly spoken of abroad, will make its first appearance in this country. Others who will assist are Mae St. John, Belle Urquhart and Michael Banner, while Rudolph Aronson will lend his orchestra, increased to fifty musicians. If the weather permits, the roof garden will also be kept open. A feature of the indoor Sunday evening concerts hereafter will be the appearance of some noted parlor humorist.

—A meeting of the committee appointed to adjust the grievances of the theatrical profession with the convention of general railroad passenger agents, consisting of Messrs. John A. McCaull, Daniel Frohman, Marcus Mayer, J. Charles Davis, Fred. Stinson and William R. Hayden, met on last Friday at the Star Theatre, and after transacting some routine business adjourned till their final meeting at twelve o'clock on Monday at Wallack's Theatre. Colonel McCaull occupied the chair. The only business transacted was the signing of a memorial and address to the passenger agents.

—Some half dozen members of E. L. Walton's Diamond Broker company, including Inez Pereire, called at THE MIRROR office on Monday with a tale of hardship. They opened at Tarrytown last Thursday and disbanded at Sing Sing on Saturday. The company had expended about $200 in wardrobe. They say that not one of them received a cent from Walton, who, they said further, had just made his fourth venture of this kind. The duped people, however, admitted that they had been warned against engaging with Walton. The whole party were penniless, not having received a cent from the date of their engagement. Some of them pawned personal property to get home.

—Mme. Modjeska will begin her season on Oct. 25, at the Union Square Theatre, opening an engagement of eight weeks in the melodramatic play of Les Chouans, an adaptation of Balzac's novel of that name, by Pierre Berton. The time of the play is the reign of the Directory, and its story deals with the French Revolution and a celebrated female spy. Among the people already engaged to support Mme. Modjeska are Maurice Barrymore, Florence Girard, Charles Vandenhoff, Ian Robertson, Howell Hansell, James Cooper, Max Freeman, Hamilton Bell, Laura Johnson, Grace Roth, Marie Nevins, Errol Dunbar and Albert Lang. Charles E. Power, now with Joseph Jefferson, has been engaged as advance agent.

—James M. Gilbert, manager of the Gilbert Comedy company, is deeply grieved over his reception in Sullivan, Ind., not long ago. From the bowels of his experience he wants to warn brother managers. We make an abstract of Mr. Gilbert's plaint: "I was induced to come by seductive telegrams—reopening of season, refurnished house, 75 of the gross, etc. On looking the town over I offered to sell my week's receipts for $100 less than expenses. The new decorations consisted of two lamps hung in the lower entrances, about ten yards of matting, and nothing else. I opened to $25 35—press and public declared play and company best ever seen in the town. Next night $33 90 Fair week, and I may play to $200! I proposed to the manager to let me get out and go to Terre Haute. He politely informed me that *his* expenses were about $55 *for the week*, and he could not afford to lose that Now, you have the man, the town and the Opera House (!) as they are."

—Henri Rochefort's new four act drama, L'Irlandaise, will be produced under the title of An Irish Girl at the Fourteenth Street Theatre, on Oct. 25. The play will be given by a strong company, under the superintendence of Charles Frohman and W. W. Randall. In speaking of the production to a MIRROR reporter the other day Mr. Frohman said: "We shall go to considerable expense in putting on the piece. The scene is Quebec, Canada, and the time 1866 The author has carefully eliminated every feature that would make his work anything like what is commonly termed an Irish play. All, or nearly all, of the characters belong to the best class of society. The author strikes vigorously at the British lion, without in any way characterising or depicting the English people either as villainous or repulsive. The part of the heroine, Susan Campbell, is full of pathos, while the hero, Sir Richard Sweeney, is a truthful picture of an Irish gentleman, with all his virtues and many of his vices."

—Bertha Welby writes THE MIRROR: "I wish to say a few words about my conception of the part of Nancy Sikes in Oliver Twist. When Charles Dickens was in this country, my honored father, then a prominent journalist, had the pleasure of making the novelist's acquaintance, and he (Mr. Dickens) spoke freely of some of his characters, among them Nancy. He regretted that people imbibed a different impression from that with which he had intended to endow Nancy. To him she was a grand character, a badly reared woman, grown coarse and become vice-stained by evil associations that were unavoidable. He meant her to be a noble-hearted, impulsive woman—not entirely abandoned. This idea my lamented father wished me to carry out if I essayed to present her on the stage. The version I use is more closely adapted from Dickens than any other. Therefore I follow in the path of no other representative of the character, and I will stand or fall by my conception thereof, guided as I am by its creator."

—Ray Briscoe will next week succeed Jessie Lee Randolph as leading lady of Newton Beers' Lost in London company, opening at Cleveland. Miss Briscoe is another accession to the profession from Brooklyn's amateur stage. She played her first speaking part in Bartley Campbell's Pequin. Miss Briscoe, who is just past sixteen, has had two elegant costumes made for the play. The first is of golden russh, en train, draped with Spanish guipure, caught on one side with red poppies; waist in Marie Antoinette style; jewels to match The second is for a fête scene; is of white satin, en train; flight of swallows, hand-painted, flying diagonally upward to the shoulder, where a bird catches up a black tulle that sweeps down and across the train. Basque cut low and trimmed with point lace.

A Collection for Charity.

Madame Rezanier was once solicited to hand around the purse at St. Roch for a charitable object. People crowded the church and mounted on chairs and altars to see her. The collection amounted to over twenty thousand dollars. Her beautiful complexion was the attraction. The same kind of cream she used is now made by Mrs. Harriet Hubbard Ayer, formerly of Chicago, and is for sale at 27 Union Square and by all druggists.—*Com.*

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WANTED—Companies for three-night and week stands at popular low prices. Have open last week in October and two last weeks in November, December and January. A good company wanted for first week in September to open season.
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All communications to

EDWIN H. [illegible]

man's woman. Have you ever noticed that Adelaide Neilson was?

She is a trifle more Rossanesque and a trifle less Grecian. There is a hint of coming voluptuousness in her splendid figure. And there is more character in her face. In a word she has suppressed the Bowes Jones type and is approximating the Mathias. I should like to see her, not indeed in a Mother Hubbard, but in peplum and tunic, with cymbals on and a thyrsus up through her tops. Then I'd pose her as the mother of the Gracchi and howl for Saroney.

But I never will, I fear. The Union Club men make a sort of hat-in-hand barricade round her, and such disinterested art as mine cannot get through the *cordon*.

While I was looking at the Lily, Nat Goodwin came up beamingly and wanted to thank me for not coming to see Little Jack Sheppard. "You don't know what a debt of gratitude I owe you," he said.

"Don't mention it, my boy," I replied. "It was my comfort as well as your own."

By the way, he told me a curious fact. His mimetic power is leaving him. He spoke of it with a flush of proud convalescence, as if he were getting over an attack of gout. We shook hands in sympathy. When a man stops making faces he commences making a record. Nat has always had a correct idea that the mimetic and the creative gifts were antagonistic, and I think that in his case one has finally killed the other. NYM CRINKLE.

P. S. I have just been told that J. H. Barnes has got possession of The Wife of Miletus and will probably do it. The last time I saw this play it was in the hands of Kate Forsyth. It was originally written for John McCullough by Timayenis, the Greek, and is a remarkable piece of work, founded on classic material. I sincerely hope that Mr. Barnes will be enabled to do it, for it deserves production. I only wish that he might get Kate Forsyth to play the woman's role, for she fell in love with the part and could do it *con amore*. N. C.

The Musical Mirror.

Exit Erminie *et aliis*; enter Violet & Co. Evidently Lord Lonsdale shares in Mark Tapley's ambition and thinks "as he should like to be a Co." There must be a great charm about operatic management when a peer of the realm forsakes his coronet and ermine and puts on motley, deserts his marble halls for a stuffy box office, and instead of leading the fashion in Pall Mall is led by a prima donna on Broadway by the nose. A grand scheme of advertising, truly; but, although effective, yet not original. There is a company of actors playing an Irish drama called The Ivy Leaf that carries a real live eagle about, which royal bird is popularly supposed to fly across the stage with a baby in its claws—but doesn't, a mechanical substitute doing the business, while the bird of Jove and Columbia roosts quietly in his cage. Another great spectacular piece trusts fondly in roaring Numidian lions who are supposed to be vastly fierce, but are in reality as tame as the "harmless, necessary cat," and wouldn't kill even the traditionary mouse, being fed well and contented. But all must acknowledge that a real live Lord, a belted Earl, a lay impropriator of sixty Church of England cures of souls—and verily the cure of souls by the average British nobleman does savor of impropriety,—is away beyond the eagle and the lions—fierce though they may be—and when to that is added an irate husband from Tangier or Morocco or some outlandish place, who goes about seeking whom he may devour, we have a very cute advertising dodge, which we doubt not will draw—at first, for the aftermath depends on the richness of the soil, and if the fair Violet and her companions do not come up to the mark all the House of Peers, Lord Chancellor, woolsack and all—aye, and the Bench of Bishops into the bargain—cannot force the great unthinking but instinctive public to give gold for dross, hard dollars for false notes. Not that we anticipate any debasement of musical coinage. We have seen Violet Cameron do very good work—under the chastening hand of Alexander Henderson—such as Gretchen in Rip Van Winkle, and we are given to understand that she brings a right competent company to support her, besides the Co., who, no doubt, bears his share of "the burden and the heat of the day." We should strongly advise that the Co. should sit in a stage-box every night dressed in his robes, with his coronet on top of his head, and his garter below his noble knee. Also that the announcements be headed with the motto of that illustrious Order—so appropriate in this connexion—"Honi soit qui mal y pense." With these few remarks we wait, possessing our souls in patience till Monday evening next, when we shall see what we shall see and hear what we shall hear.

* * *

Four weeks more will end the career in this town of Josephine, who will be sold by her sisters in the City of Brotherly Love for a term. On his return to the Star Theatre, later on, Colonel McCaull will produce a brand-new opera by Dollinger and Walters, translated and adapted by William Henderson, and put on the stage with all McCaull's judicious liberality and Cottrelly's exquisite art.

* * *

The management of Theodora is wroth at our criticism on the chorus and the organ employed therein. Truth is often offensive, and facts are obstinate. The chorus is poor in quality and uncertain in intonation, and the organ a stubby apartment of that same pitiful apology for a musical instrument, an harmonium, forsooth, or by what other sounding name that combination of springs and bellows to be found in every negro's hut and most white folks' parlors is called.

* * *

Koster and Bial's Harlequin defies hot weather and open opposition. Nowhere can a pleasanter evening be passed than in these airy, comfortable halls, listening to good music and laughing at funny doings, not to mention other delights that lie not in our department, but are there all the same.

* * *

The Mandolinists at the Casino concert were a great success—likewise the band under Rudolph Aronson's baton—a most agreeable entertainment, admirably done, and well relished by the audience.

* * *

Charles Dungan, the California baritone, lately with McCaull's Opera company, and now with James C. Duff, has received quite an ovation on his appearance in San Francisco. The Loring Club and the Bohemian Club turned out *en masse* to do him honor, and gave him a real Californian welcome, together with the more solid proof of friendship of a massive silver flask in the shape of a book. It will be a "book to raise one's spirits," no doubt. Dungan is a handsome fellow, a good singer and a gentleman.

* * *

The "Sullivan night" at Dockstader's Minstrels was, musically, a great success. We do not exactly see why men should have their faces blacked to sing modern English ballads; but, black or white, they sang them exceedingly well. If the very good vocalists engaged here would only give us some of the old songs of Stephen Foster, such as "Come Where My Love Lies Dreaming," they would create a sensation.

* * *

The quartette of singers who are at the Union Square Theatre with Mlle. Aimee are exceptionally good. The tenor has a very sweet and powerful voice, and the bass is full and resonant, while the second tenor and baritone are quite up to the level of the others, although their parts are not so prominent. Mr. Leone deserves notice for his clever organization. He will provide the singers for Fanny Davenport's forthcoming production of Much Ado About Nothing at the Union Square Theatre. The music for the said production will be expressly composed and new glees and songs to Shakespeare's words will be introduced, together with the celebrated "Sigh no more, ladies." Several instruments will be added to the already excellent band of the theatre.

The Actors' Fund.

The Executive Committee have favorably acted upon five applications for relief since the last report. One was from a veteran actress, aged seventy-two, who is in ill health and quite feeble. A donation of twenty dollars was sent her. This was looked upon as a very deserving case. Three applications will be considered to-morrow.

The amount paid out in relief last week was $203 50, including one funeral. Seventeen persons were given relief last week. There are four patients in hospital.

New members and annual dues paid in: Ralph Howard, Bennett Rundquist, George W Wilson, Charles J. Fyffe, Harley Merry, Sara Lascelles, Mrs. Harley Merry, Robert E Vernon, Arthur C. Moreland, Jonathan Martin, Henry W. Hibbard, Charles Frew, Lillian Ramsden, Edwin Wight, Mrs. Carrie Wight, Drew A. Morton, Mrs. Drew A. Morton, Mrs. Catherine B. Duffield and Russell Wyatt.

The next monthly meeting of the Board of Trustees will be held on Thursday, Oct. 7.

The memorial resolutions of the Board of Trustees on the death of Samuel Colville, late Treasurer of the Fund, have been engrossed and placed in a handsome gilt frame. The engrossing has been finely done by Benjamin F. Brady. The work is on exhibition at the rooms of the Fund.

Mr. Palmer's Plans.

The regular season at the Madison Square bids fair to prove more than ordinarily interesting. Mr. Palmer has secured a number of plays that give promise of making the forthcoming campaign the most memorable in the history of the house. The production of Jim the Penman leads off on Nov. 1. The London and provincial verdicts on Sir Charles Young's piece seem to make its favorable reception in the Metropolis a certainty. Another piece, called Judge Not, by Frank Harvey, whose works are well known already in this country, is to be brought out after Jim the Penman. Then there is Love's Martyr, Mr. Cazauran's adaptation of D'Ennery's Martyre. Mr. Howells' play, The Painter and the Priest, is also in hand, besides several dramas by American authors that are to be tried at the series of special matinees which Mr. Palmer has decided to make a novel feature during the Winter at the Madison Square.

Professional Doings.

—Mme. Janauschek plays at the Windsor Theatre next week.

—Charles Davis has presented Harry Miner with a first prize pug dog.

—The Tin Soldier is reported to have made an unqualified success in San Francisco.

—The influx of Barrett puffery has grown to tremendous proportions in view of his arrival.

—Samuel P. Coe has been engaged by W. R. Hayden to represent Helen Dauvray this season.

—Willard Spenser, author of The Little Tycoon, has just got the music of the opera out of pale.

—Professor Clemens, the home-trainer, begins a season of exhibitions in this city at the Cosmopolitan on Oct. 21.

—Kitty Hamilton, who has had a successful season in comic opera in the West, is at liberty for light comedy or drama.

—The Dizzy and Ermine companies leave on the same train—the 10a o'clock special—on next Sunday morning for Boston.

—John Ramsay, last season with Neuendorff's Opera company in Boston, has been engaged for Mme. Janish's company.

—Hamilton Harris wishes the report denied that he has retired from the profession. Mr. Harris is seeking a position for the season.

—All of the chorus and children for Claudian have already been secured for Wilson Barrett by his stage manager, Charles Cathcart.

—The Main Line has been so successful at the Lyceum Theatre that a longer stay than originally intended will probably be arranged for.

—Manager Henry E. Abbey was married on Tuesday to Florence Gerald of Mme. Modjeska's company. The ceremony took place in Boston.

—Richard Koenig, who made quite a host of friends during his past two seasons at the Thalia Theatre, has been re-engaged as business manager.

—Oliver Hagan, for five years MIRROR correspondent in Mobile, Ala., is in the city. He enters the profession as a member of Bandmann's company.

—There is some talk of Manager A. M. Palmer putting Saints and Sinners on the road next month with Charles W. Couldock in the role of the old minister.

—Beatrice, the infant daughter of Mr. and Mrs. Thomas Jefferson, died in Montclair, N. J., last Wednesday. Mr. Jefferson came from Milwaukee to attend the funeral.

—A. Erberg, who has been connected in several trustworthy capacities with the Thalia Theatre ever since its opening, has been appointed treasurer for this season.

—The portrait of Mme. Helena Modjeska adorns our first page this week. The accomplished actress will lend interest to her forthcoming tour by presenting one or two new plays.

—Louise Rial, in Fortune's Fool, appears at the Criterion Theatre, Brooklyn, next week. The lady has made quite a success on the road, as also has Addie Cumming, her soubrette.

—W. A. Whitecar has secured the American rights to a strong French drama. It will be produced in December by the Jefferson company, after the close of the preliminary season.

—Richard Carroll states that his play In China is an entirely original composition, and that the charges of plagiarism made by our Washington correspondent are entirely unfounded.

—Opening on next Sunday evening with Die Fledermaus, Manager Amberg will give regular Sunday night operatic performances with his Thalia company at Wareing's Opera House, Hoboken.

—Clara Morris will this season probably play a three weeks' engagement at the Baldwin Theatre, San Francisco, in which city she has never before appeared. Al. Hayman has given a big certainty.

—The Pavilion Hotel at Charleston, S. C., is prepared for the patronage of the profession. The house is centrally located and offers special rates. Passengers are transferred by 'bus and scene hauling is cheaply done.

—The stage of White's Opera House, Concord, N. H., has been enlarged and refitted. Manager B. C. White books first-class attractions on shares only. The house seats 1,000, with a population of 15 000 to cater to.

—Ray Briscoe made her debut as leading lady with Newton Beers' company in Lost in London at Cleveland on Monday night. A despatch announces that in the role of Nellie Armroyd she shared the honors with the star.

—C P. De Garmo is in Paris. His wife, Alma Stuart Stanley, is in England. Mr. De Garmo writes that the climate of merrie England has brought the roses back to her cheeks and has brought her weight up to sixteen stone.

—The Opera House at Binghamton, N. Y., is the only theatre in the city, and Manager J. P. E. Clark claims that he has the best one night stand in the State. The house seats 1,100, and the draw is from a population of 22,000.

—Owen Ferree has been promoted from acting to full manager for Mlle. Rhea. Mr. Ferree writes that his star played four performances in Hartford, Ct., last week to standing-room only—one of the most successful engagements ever known in that city.

—The new tenor of the Thalia Theatre, Felix Schnelle, brother of Max Schnelle, formerly a great favorite at that house, arrived on the *Aurania* on Sunday night last. He will make his debut next Tuesday evening in the leading role in The Gypsy Baron.

—Attractions are wanted at the Worcester (Mass.) Theatre for the weeks of Thanksgiving and Christmas—Nov. 25, 26, 27, and Dec. 23, 24, 25. Manager Wilkinson writes that these dates have been cancelled. There is but one theatre in this city of 70,000, and the prices are regular.

—Marguerite Fish, it is definitely settled, will open at the Thalia in December in Der Glücks Engel (The Lucky Angel), supported by the Thalia Dramatic company. The MS. arrived from Vienna on Monday. During the holiday weeks she will appear at the same house in Audran's new opera, supported by the Thalia Opera company.

—A private letter has been received giving some information in regard to the movements of the Alla Norman Opera company, which recently started out. Salaries are behind, and five members, including Ed. Chapman, the comedian, and E. L. O'Connor, the tenor, have receded. Jewelry was pawned to get the company out of Hannibal, Mo., and it has run into Springfield, Ill., where an effort is being made in the direction of "reorganization."

—There will be only four more performances of Erminie, the greatest of all the successes at the Casino, and then it will be withdrawn. Nearly every seat in the house for Saturday night is already gone. The souvenir to be presented to the ladies is in the shape of a little basket filled with roses, to which is attached a card framed in cotton silk. The company will on that evening don their new costumes To-morrow (Friday) evening a small army of florists will be put to work on the interior of the house.

—The third edition of "Miner's American Dramatic Directory" is in preparation. It will contain the names of 2,000 professional people, with their addresses and lines of business. It will also contain much other valuable information. Each succeeding annual edition is carefully revised and made an improvement upon the last. Those having date or other information should send it at once to the publisher, H. C. Miner, People's Theatre, New York.

—"There is a feeling among the management of the Violet Cameron Opera company and ourselves here," said Edward Aronson to a MIRROR representative the other day, "that the sort of advertisement the star of the company is getting just now is entirely uncalled for. We look upon Miss Cameron here as an artist, supported by a talented company, headed by the comedian Lionel Brough, and the whole performance to be given here rests on its artistic merits. We look for a good performance on Monday night, and we hope the company will be judged by that alone. Rehearsals are getting along very nicely. Exorbitant prices are already being offered for seats."

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PROVINCIAL.

BOSTON.

[illegible] Lives is a strong play, though it is at times [illegible], not in expression, but in idea. It is a [illegible] for men and women, not for children, or even for [illegible] people on the sunny side of thirty. [illegible] has marched in this direction than Nadjezda. [illegible] in language and decent in object, with not [illegible] to make it studied or stilted, or fine moral [illegible] to make it preachy or prosy. Indeed [illegible] seems to be a dearth of the continuity of the plot [illegible], in deference to real life, and in contradistinction to the perfect workings of romance. The [illegible] by John W. Keller, and was presented [illegible] Robert B. Mantell in the leading role. Mr. Mantell's [illegible] Garth is a distinct and decided creation, [illegible] here and there maybe, partly owing to the demands of the play itself. The character is a [illegible] of underlying Puritanism, man of the world, and man of honor, with a strong leaning toward the domestic virtues. He makes the character [illegible] being "cranky," and free without being [illegible]. He is supported by an excellent co., Nelson [illegible] being capital throughout as the man of [illegible] "living five distinct lives." The other male [illegible] were taken well. The Helen Rathbourne of [illegible] Carey was strong, and was played throughout with [illegible] fidelity to the author's evident idea. As a foil to this strength, Effie M. Shannon's Edith Ainslev was [illegible] to the poppy. A man who will bring such a [illegible] character upon the stage, and carry it sweetly and [illegible] through its risky surroundings, deserves strong commendation as a playwright; and the actress who can present the character so beautifully must have a [illegible] and character or a remarkable power of [illegible]. Marie Sheldon's Jane Wilton was a congenial second, and the two made a pair of beautiful sisters. The play has much literary as well as stage merit, and should be welcomed gladly as marking the dawn of a better day in dramatic work. The other new play of the week was The Deacon's Daughter, written by A. C. Gunter, and presented by Annie Pixley and her co. I like the play, and consider it one of the author's best, though presented by a co. of less merit it would show weak points that now are slurred. The play evidently [illegible] for Miss Pixley, and it fits her well. Her character of Ruth Homeweb is bright and piquant, and [illegible] to better advantage than in anything since the days of M'liss. The character of Ruth's father, taken by M. E. Daly, is done superbly, and in action and looks is as delicious a study as Den Thompson's Uncle Josh; though several lapses in dialect occurred, either through carelessness by author or actor, especially in the first act, when it was Southern instead of Yankee. Irene Atwell's Irish servant-girl was portrayed capitally.

In regard to Clio, I write myself down in the minority. The papers generally did not speak very well of it, some of them even intimating that poor Bartley Campbell was insane already when he wrote it. Possibly. But may not that have lent the picturesque quality that made it such a novelty? I had read nothing about the play before I went to see it at the Hollis Street Theatre, and enjoyed the novelty of not knowing what was to come next. So when the curtain went up on the fifth act, and the artist was lying there asleep, it suddenly dawned on my mind that it had all been a dream. Through the previous acts I had wondered what there was in the air of France to make all these presumably nice people act so like the deuce, and here was the explanation. I say boldly that I liked the play, and shall go to see it again, though I could wish some of the people were better actors. But Adele Cornalba is so graceful a dancer that much else can be overlooked, and the scenery shown is very pleasing and pretty.

The Kiralfys gave Around the World in Eighty Days during the week at the Boston Theatre, the Mikado ballet being a pretty feature of the spectacle.

Harbor Lights continues at the Boston Museum.

The Mascotte was the week's attraction at the Bijou Theatre, presented by Friday's Ideal Opera Co.

Items: Bartley Campbell at two theatres the past week. In addition to Clio at the Hollis Street Theatre The White Slave was given at the Howard Athenæum, May Newman making a pretty appearance and decided success in the title role.—James M. Hardie and Sara Von Leer appeared in A Brave Woman at the Windsor Theatre, and did a good week's work.—Helen Dauvray is at the Hotel Vendome.—Lawrence Barrett is at Young's Hotel.—Adele Cornalba is at the Tremont House.—Robert B. Mantell and his charming wife (Marie Sheldon) stopped at Miss Fisher's on Bulfinch Place, so long and still the home of William Warren.—Robert Fulford and Annie Pixley stopped at Miss Fisher's.—Henry E. Dixey will have a great reception at the Hollis Street Theatre Monday night next. There will be no need of managerial exertion to that end. The people will do it all the same.—Eleanor Carey stopped at the Adams House.

PHILADELPHIA.

There has been, as a rule, but slight improvement in business during the past week. In the midst of the general apathy, however, a phenomenal success was scored at the Chestnut Street Opera House by Robert Downing in The Gladiator. He was greeted by large houses at every performance, and the enthusiasm knew no bounds. Applause and cheers thundered through the house; call after call lifted the curtain and brought the hero to the front. Every night there were persistent calls for a speech, and every night the demand was complied with. There is no doubt of Mr. Downing's great popular success here. He has won the people and he can depend upon a tremendous welcome when he shall return. Of his performance it can be truly said that it was a surprise to those who doubted his ability to attract interest to this old play. His reading and his conception of the part are both good. His fine physique and deep, strong voice admirably fit him for the role and enable him to display the sturdy manhood of the ideal hero. His co. was very good, and every one realized that he had been engaged to act and did it for all he was worth. Henry Aveling, as Phasarius, rendered very able support, and deserves special mention. Mr. Downing has found his chance. But it may not be unkind to remind him to strive to please the honest, intelligent critics as well as the demonstrative public. Let him remember that eternal vigilance is the price of success; that every day's experience should bring improvement. Let him study how to harmoniously shade his acting and husband his physical powers. He must remember that fame and fortune are not to be won in a day; that he is greatest the extent of whose knowledge only shows him the vastness of his ignorance, and who clothes himself with humility and never changes the size of his hat. He has been fortunate in securing so enterprising a manager as Joseph Mack and in having the accessories of handsome settings, costumes and properties. This week Mme. Janauschek; 4th, J. K. Emmet.

Zitka has been the attraction at the Walnut Street Theatre. Of this play it is somewhat difficult to speak. It is entirely too good to be hastily condemned, and its motif is a most too bad to warrant a strong recommendation. While I was debating what to say about it, the management, by its action, made my task much easier by cutting out the entire first act, which was done after the third performance here. The play has thus been much improved, for we are spared the brutal assault and its more than suggestiveness, and also spared the painful and exceedingly circumstantial recital of the crime by the heroine. It is surprising to discover how unnecessary was this first act, for the story is sufficiently told in the second act by General Omeroff, and interest is excited rather than lost. As the play now stands it is picturesque and interesting, and should have a good run. The situations are strong and the dialogue entertaining. The play was well staged and presented by a very capable co. Charlotte Behrens, as the heroine, Zitka, by her quiet, natural acting, and by her pleasantly modulated voice, won and held the hearts of her audiences. There was something innately refined about her rendition of the part. Adelaide Stanhope, as the Countess Petrosky, looked and acted like a woman of high birth. Gustavus Levick, in spite of an unthankful role, played Pierre Petrosky gracefully and with considerable unction. Frank Evans made an excellent Czar. F. Ambrose as Petrof, George S. Robinson as Vladimer, and Harry Dalton as Omeroff are well entitled to favorable mention, and John A. Lindsay, as Dr. Maroff, deserves high praise. I am happy to say that the performance now is deserving of patronage. This week Robert B. Mantell, in Tangled Lives; 4th, Kiralfy Brothers' Around the World.

At the Chestnut Street Theatre Ada Gray, in The Ring of Iron, deepened the good impression made upon her previous visit; but unfortunately she returned too soon, and played to but moderate business. This week, Joseph Murphy, to be followed 4th by the Carleton Opera co.

[illegible] has been entertaining the patrons of the Arch Street Theatre with Vim. He played to good business and kept the house in continuous laughter. The [illegible] was especially well received. This week, Keep It Dark; Aimee in Mam'zelle, 4th.

At the National Theatre Edwin Arden's Eagle's Nest delighted the lovers of the romantic drama and crowded the house. The co. was satisfactory and the appointments and scenery good. This week, Tony Pastor.

The Central Theatre offered for last week a very excellent bill, the attraction having been W. J. Gilmore's Trans-Atlantic co. of Specialty Stars. Cheevers and Kennedy, who have not been seen here for many years, bore away the laurels. Their act is one of the best I have seen, and was received by volleys of applause. [illegible] gave an excellent horizontal bar act; Conley and Wray proved themselves the champion [illegible]; the Lamont Family treated us to many [illegible] feats. Master John Lamont is a wonderful [illegible] thrower, having shown us that he can [illegible] revolutions in twenty seconds upon a pedestal [illegible] feet square. This week, J. J. Magee's [illegible] Comedy co.; 4th, Reilly and Woods comb.

[illegible]: At Forepaugh's Theatre John W. Jennings in Confusion turned people away all the week.—The Arch Street and Eleventh Street Opera Houses are both doing good business. A dissension has arisen between the rival managers, but local quarrels are not entertaining reading matter; so I will only express the wish that the hurt may be healed.—The Casino closes at the end of this week. The season has been most successful.—The Temple Theatre opens 2d. The Mystic Isle will be given by a strong cast.—McCaull's Opera House opens Monday 27th for a preliminary season of two weeks, Herrmann the magician being the attraction.—Joseph H. Mack informs me that the Guarantee Trust Co., administrators of the estate of John McCullough have given him bonds in the sum of $5,000 to protect him against any infringement of his rights in the play of The Gladiator or in the name or title thereof.

SAN FRANCISCO.

Sept 21.

Last week was rather dull at the theatres. Jeffreys Lewis was not so well liked in East Lynne as in the works through which she has taught us to look upon her as one of the greatest living actresses. Consequently the Alcazar did not turn people away. Fatinitza at the Tivoli was not so well rendered as other operas, although the attendance was good. Bella Moore, at the Bush, did moderately well only, which was fully up to the expectations of the management, which took her in as a makeshift for an unfilled interim preceding the coming of Hoyt's Tin Soldier. The second week of The Mikado at the Baldwin was artistically a great improvement, but not sufficiently so to repair the harm done the work by the inefficient leadership of Max Vogrich at the opening. Emerson's Minstrels probably revealed the least fluctuation of any place, the business having run uniformly good.

The Baldwin Theatre contained the usual Monday throng last night. 'Twas in greeting to Lillian Russell, who made her courtesy as Phyllis in Iolanthe, very substantially supported by the Duff co. in this distribution of parts:

Strephon	C. M. Dungan
Mount Ararat	W. H. Hamilton
Tollolier	H. Hilliard
Private Willis	F. Boudiart
The Trainbearer	E. Webb
Lord Chancellor	J. H. Ryley
Iolanthe	Miss Jarbeau
Queen	Miss Seguin
Celia	Miss Cleveland
Lelia	Miss Nash
Fleta	Miss Millard
Phyllis	Lillian Russell

The opera was beautifully presented, the costuming having thrown a new light upon the work. The two settings and general stage work reflect the presence there of just some such man as Bob Eberle. The people displayed a usual first-night lack of confidence. Trip to Africa follows.

At the Alcazar The Danicheffs was brought out last night to a full and well satisfied house. This is the cast, to which may be added Germaine, the French governess, by Rene Fernald:

Osip	E. J. Buckley
Vladimer	George Osbourne
Zakaroff	L. R. Stockwell
Prince Walanoff	R. C. White
Roger de Taide	Harry W. Emmet
Paul Danicheff	Frederick Mayer
Father Andre	Louis Wood
Anna Ivanovna	Jeffreys Lewis
Countess Danicheff	Henrietta Osbourne
Princess Walanoff	Esther Williams
Baroness Dozene	Helen Avery
Anfusa	Fanny Young
Marina	Kate Chester
Nathalie	Lona Henley

Messrs. Wallenrod, Osbourne and Stockwell are following out a line of action which is sure to meet with the same profitable results as heretofore. Their co. is exceptionally strong and capable of meeting every requirement in each production. There are no forced runs, and the bill is sufficiently varied to sustain that keen interest which has already been awakened with the public for the advancement of the prettiest theatre in America. Next week, Two Orphans.

There was another Iolanthe last night, at the Tivoli, and a good one she was, too. The old, old story of full house was repeated. Business is Business, a brand-new musical comedy, will follow.

Bella Moore's desire to please, coupled with her strong ambition, will some day take her into the front rank. As Galatea she skips considerable ground over which she should first travel. There may be worse Galateas, but I have not seen them. Miss Moore shows improvement over her first appearance here. The Bush Street Theatre is comfortably filled with her audiences. Next week, Hoyt's Tin Soldier.

Drift: Manager Charley Hall's, the Bush Street Theatre, is the first theatrical offering to the Charleston sufferers.—The advance announcement discloses the Carleton Opera co. as almost intact, the substitution of Miss Samuels for Miss Paulin being the only important change.—Osmond Tearle, Minnie Conway, Herbert Archer and Belle Archer will arrive Saturday next, and find everything in readiness at the Baldwin for rehearsal of Kenneth Gordon.—Viola Dayton went East last Saturday.—Alfred Bouvier fits the position of business manager at the Baldwin Theatre as though it were created for him, and he for it. He brings dignity and dispatch to the office, and his agreeable manner in discharging all the various duties thereof, pleasant or otherwise, is sure to make new friends and patrons for the house.—Here is the cast for Our Boys, a society sensation to occur at the Alcazar 23d. Some of the names are known to professionals: Sir Geoffrey Champneys, W. H. L. Barnes; Perkyn Middlewyck, Joseph D. Redding; Charles Middlewyck, Edward W. Townsend; Talbot Champneys, Norman McLaren; Violet Melrose, Mabel Pacheco; Mary Melrose, Mrs. Kate Wiggin; Belinda, Ada Butterfield; Clarissa, Miss Kirkland; Poddles, Edward M Creenway.—Miss Fernald, a queenly girl, daughter of the late Joseph Fernald, has become a member of the profession by joining the Alcazar co.—Arthur Messenger and others produced the play of Comrades at Saratoga Hall, Sunday evening, under the stage management of George Lask.—Charles McConnell, accompanied by his family, arrived yesterday to make California his home.—Sam Keene, formerly stage manager of the Jeannie Winston Opera co., came to California last week and joined the Pyke-Manfred opera party at Los Angeles.—Roach's new play, The Red Fox, is being produced this week under the management of Bert Brothers at the Oakland Theatre.—The Wigwam is closed.—Tin Frank Soldier McKee is here, and if things don't hum around at the Bush next week it will not be his fault.—Lillian Russell's Phylis is in lieu of Alice Rees, who would have sung the part but for the dropping out of Max Vogrich as conductor of the Duff Opera co.—The Gaand Opera House remains closed.—Handsome Lillian Russell and her cunning little daughter attended all the theatres last week.—Over $35,000 is said to have been received at the Baldwin Theatre during the Palmer engagement.—E. J. Buckley has concluded to spend the Winter in California, having declined the position of leading support to Fanny Davenport.—W. C. Coup, of circus renown, is in the city and will sail next Saturday for Australia.—John S Hiller is the gentleman who succeeds Max Vogrich as conductor of the Duff co.—The Nellie Boyd co. is making money in the interior under the management of George Welty.—Arthur Bell joins Kate Castleton's co. as stage manager.—The California Theatre is closed.—Sells Brothers' Circus is doing well and giving a matchless performance.

NEW ORLEANS.

The first week of the season, as well as the first night, has always been a good one in New Orleans. The business done by Lizzie Evans at the Academy of Music, Dick Gorman at the Avenue and Walter Sanford at Faranta's fully justifies this assertion. The Academy was to have opened on Sunday, Sept. 19, but owing to a railroad accident just beyond Birmingham, Ala., Miss Evans and co. did not arrive in time, so the opening was postponed until Monday. The immense crowd of first-nighters that composed the audience Sunday night, on being told this, took their disappointment very pleasantly, the greater part of them being on hand Monday night. The Academy looks resplendent in new paint and velvet. The house was thoroughly overhauled last season, but Manager Bidwell determined to have it look extra nice; so he had it thoroughly overhauled again. Seasands is not much of a play. Everybody acknowledges that. It is only tolerated because it serves to introduce that splendid little soubrette, Lizzie Evans. Seasands ran three nights and one matinee, Fogg's Ferry being put on the rest of the week. This week, Monroe and Rice in My Aunt Bridget.

Dick Gorman is a good dialect comedian but Conrad is a bad play. It has no plot worth mentioning, and the climaxes are as improbable as they are aged. Wash. T. Melville, who was with J. B. Polk the latter part of last season, made the hit of the play. His portrayal of Tobias Pecksniff was splendid, the audience being kept in continuous roars of laughter. The rest of the co. belong to the grand army of sticks. Next week Gorman will produce a new play called Human Nature.

The changes and alterations in Faranta's Theatre by reason of its former unsightliness, are more apparent than at the other house. The theatre may be said to be entirely new. The drop-curtain, by Joseph W. Piggott, was mentioned some time, so it is hardly necessary to describe it again. Suffice to say that it is an admirably painted scene from Sorrento, Italy. The incandescent lights work splendidly. They are far superior to gas. I think that Faranta has made a mistake by doing away with reserved-seat coupons. To get a good seat one has to go very early, and if he happens to leave it for a few moments it may be taken by some one else. Several fights took place on the opening night, occasioned by one person taking another's seat. Under the Lash is a sensational melodrama, with the "always on time" hero, an Irish policeman, a blind girl, a negro, a villain, an Italian confederate, and two bloodhounds. The bloodhounds did by far the best acting, the negro being next in order. This week, The Breadwinner.

Jottie: Robinson's Dime Museum opens Oct. 1.—Manager Callahan is very irate over the [illegible] that happened to his star. He proposes to [illegible] company, on the ground that the tickets were [illegible] after the accident occurred, the agent being aware of it.—Julia Blake, of Lizzie Evans' support, played at the Academy years ago as a star.—The business done by the amateur opera co. at the Avenue Theatre was so good that Manager Lowden has offered another date later in the season. If the managers accept, and they most probably will, Iolanthe will be produced.

CHICAGO.

Two new operas have constituted the principal attractions at the theatres the past week, and the one that made the greatest advance brag about the success in New York, and the wonderful talent of author, composer and co., was the one that proved a most conspicuous failure. Pepita came with a flourish of trumpets that set the people all agog to see it, and the Columbia was filled on the opening night. Whatever success it secured was due to the scene-painter and the costumer. Lillian Russell, who made it go in the East, was not in the cast, and her absence left the entire burden on the shoulders of Fred. Solomon. The libretto is too inane for consideration, and the music is of the very lightest sort—mere jingling tunes, that have not sweetness enough to live in the memory. The co. was the weakest that ever appeared in the city in any musical work, and the chorus alone fulfilled the promises made in advance. Business had been only fair since the first night. Some improvement was made in the singing during the week, but the best talent could not help the piece. Only Manager Hill's liberality in putting it on the stage gives Pepita the right to exist. It will remain another week, when Margaret Mather will appear in Romeo and Juliet.

The McCaull Opera co. came to the Opera House and produced Don Cæsar. It was an instantaneous success, and the theatre has been crowded every night. The libretto is clever, the music bright and the co. *par excellence*. What more need be said. The McCaull opera is not new, either—every one has seen Don Cæsar in one form or another—Maritana in opera, Don Cæsar De Bazan in drama—yet the new comic opera is so well done that it seems to please as a brand-new thing. Digby Bell, Laura Joyce-Bell, Lillie Post and Perugini were given a rousing welcome. This week The Crowing Hen, Edwin Booth 4th.

Lotta, the sprightly comedienne of two decades, has drawn crowded houses at McVicker's Theatre. It is unnecessary to speak of her performance in The Little Detective. Her gaiety was the life of it all; and it didn't matter what the play was about. This week she will appear in Nitouche. Her co. is a very good one. Next week Joseph Jefferson. Truly with Booth and Jefferson, the highest each in tragedy and comedy that this country can now claim, the theatre-goers have no cause to complain. Will they turn out to see these actors?

Kate Castleton, in Crazy Patch, drew good-sized audiences to the Grand. The absurdity is the same as ever, and bonnie Kate is the star around which a couple of comedians indulge in their antics. John Gilbert is not bad in his eccentric business. This week The Troubadours in The Brook.

The Private Secretary had a fairly successful week at Hooley's Theatre, the capital acting of M. A. Kennedy as Cattermole aiding greatly to make it entertaining to the spectators. This week Johnson, McNish and Slavin's Minstrels. John T. Raymond, 4d.

A Soap Bubble had a good week at the People's Theatre.

The Academy of Music did not lack patrons to see George C. Boniface in Streets of New York. This week, Cora Tanner in Alone in London.

Harold Forsberg made a great hit in Robert Macaire at the Standard. He is unquestionably one of the best character actors in the country, where eccentricity can have full sway. This week McKee Rankin, fresh from a long season in San Francisco, will appear in The Danites. A real, live Chinaman in the part of the Washee is one of the attractions.

William Redmund and Mrs. Thomas Barry opened the Windsor in A Cure for the Blues. The new house had good patronage and will prove a success if good attractions are offered. This week, Kate Castleton.

Little Lohengrin made a hit at the Casino. It is the best thing of its kind that I remember to have seen for some time, and is in for a long run. Alice Harrison and Frank David divide the honors in the leading parts, but all the co. do well.

ST. LOUIS.

The city was crowded last week. There were representatives from all parts of the country attending the Knights Templars' conclave. Evangeline, at the Grand, drew good houses. The cast is only fair. George Fortesque as Catherine carried off the honors. Dan Mason, as the Captain, and Annie Somerville were good. George Schiller, as the Notary, was weak. His fun seemed to be strained. Ed Morris as the Policeman did well. The costumes were elegant, and the Amazon march one of the prettiest in the way of costuming I have ever seen. Bunch of Keys this week; We, Us & Co., Oct. 3.

Charles Pope made his re-entree on the stage at Pope's Theatre after a number of years' absence. On the opening night he was greeted by a large audience, who had assembled to see his portrayal of Virginius. His voice was harsh at times, but will probably tone down in time. Mr. Pope failed to sacrifice his moustache and goatee, and thereby caused some unfavorable criticism from students of the classics. On Tuesday night he appeared in Othello, when he gave better satisfaction, and it will be probably the strongest feature of his repertoire. Saturday night he gave a vigorous performance of Richard III. His co. is only fair. Harry Meredith and Leo Cooper being the best of the males, while Constance Hamblin was the most finished of the female support. Black Crook, 26th; Pepita, Oct. 3.

Sol Smith Russell in Pa, at the Olympic, drew only fair houses. The play is a vehicle for the introduction of Sol Smith and specialties. Sol was the same old Sol, and his songs received numerous encores. Emma Hagger, as the prattling child, did the work allotted to her very well. Joseph Jefferson this week.

Frank Aiken appeared at the People's in Against the Stream to good houses. The play is ultra-sensational, with the usual fire scene. Mr. Aiken played the hero acceptably. Robert MacNair, as Silas Calkins, is a good character actor. Estelle Gilbert and Irene Worrell Holton were good, and the co. is evenly balanced. Zoso this week.

The Standard last Sunday night had the banner house of the season, and the largest house since its first opening. People were turned away before the curtain was rung up. It fell off a little the following evening, but the house has been comfortably full all week. Skipped by the Light of the Moon was the play that packed the house. Tony Farrell and Gus Frankie in the principal roles were very funny, and kept the audience in a constant roar. Jennie Leland as Susan was fair; rest of co. good. A Practical Joke this week.

At the Casino, DeWitt Cooke, king of the clubs; Taylor Jahmes, Bessie Bell, William Gaylord, Lena Rivers, Lavender and Price and The Arrival of the Knights, an afterpiece.

The Palace continues to give good shows. Jessie May, Patcher and Berger and Baldwin and Daly were a few on the large programme.

At the Museum the performance every hour was just the thing for our country cousin, and consequently crowded houses at every performance was the rule.

Chaff: P. S. Gilmore and his band arrived on Monday and proceeded to give two performances a day at the Music Hall in the Exposition. The result has been that with two exceptions the theatres have felt the arrival of Gilmore as a counter-attraction.—Gus Bothner, in advance of Bunch of Keys, is here billing the town.—Leo Cooper, of Charles Pope's co., leaves to-night to join Janish.—Charles E. Powers, representing Jefferson, has arrived, and the genial face of Old Rip can be seen in the windows.—Gus Pennoyer, everybody's friend, is looking after the interests of the Kiralfy Black Crook. The Charity concert at the Fair grounds Wednesday was a big success. Gilmore was the conductor.

LOUISVILLE.

Evans and Hoey in A Parlor Match drew good business at Macauley's throughout the week, opening Sept. 20. The nimble Evans and the inimitable Hoey have still further perfected their peculiar characterizations and may indeed lay claim to being king fun-makers.

Monday 27th, the Masonic Temple Theatre will open with Lillian Lewis in Odette. The house will be under the management of A. Boutlier.

The Museum has been literally packed to the doors at every performance of A Cold Day; or, The Laplanders. Frank Wills, Perkins Fisher, Marie Heath and Warren Ashley, under the influence of large patronage and liberal applause, made the rattling absurdity go with a rush. Hicks' Minstrels opened for a week 27th.

The Grand Central had a fair week's business, giving an average show. An entire change of bill is offered for the coming week. Straight variety.

Items: C. O. Rogers is here in advance of Lillian Lewis. She has first-class printed matter and there are evidences of energy in her management.—Through some complication the Thompson Opera co. was compelled to lay over for three days at Frankfort, Ky., not filling the Lexington engagement.—Minnie French shows noticeable improvement in her rendering of Innocent Kidd.—The Last Days of Pompeii continues to draw remarkably large audiences at Central Park. A new feature is to conclude each evening's entertainment with a portrait in fire of some local celebrity.—Manager John Macauley is in St. Louis as one of the drill masters of De Molay Commandery, which is in attendance upon the Knights Templars' Conclave.—Cappa and the Seventh Regiment Band received a genuine Kentucky welcome Saturday, 25th, at the Exposition. They are great favorites here, and will furnish the music until the close of the great show.—The long-talked of testimonial to Mrs. Rachel Macauley from the ladies of Louisville has taken definite shape in a card signed by a number of leading social lights, asking Mrs. Macauley to name time and place, pledging themselves to insure success and expressing the highest regard for herself as an artiste and as a woman.—"A Cautious Critic" writes *Truth* from New York each week a most readable letter, treating largely of things theatrical.—Damrosch departs from our midst without exciting regret. His thinly-veiled contempt for his audiences, his even more plainly apparent appreciation of himself, and his altogether transparent affectation of the extreme in Art, is very tiresome. He received very little social notice while here.—Louisville just now is having a boom in amusements. With Macauley's, the Masonic, the Museum and the Grand Central with open doors, and the Exposition, The Last Days of Pompeii and baseball at the Park, one does not lack for means of pastime. All seem to be doing well, too.

DETROIT.

Comedy held the boards at White's Grand all the week. John T. Raymond drew good business during his three nights' engagement, and presented the Woman Hater for the first time in Detroit. That this amusing satire was well received is drawing it mild, as very few new plays have made so favorable an impression here. The Magistrate and For Congress were also given one presentation, and in a more satisfactory manner than ever before. Miss Tracy, Mr. Everhard, Mr. Holland and Sam Sothern sustaining the principal roles in a superior manner.

The greatest comedy event of the season was the Jefferson engagement the last half of the week at White's, this king of comedians being seen at his best and supported by an excellent co. Rip Van Winkle and Jefferson are a combination not easily forgotten, and the portrayal of the character of Rip is as vivid and interesting as it was years ago. The Jefferson of to-day has no equal in his peculiar style, and that he may yet be spared many years of usefulness is the earnest sentiment of many a theatre-goer. The attendance was large, especially so on Saturday, as on that day an unusually fine treat was offered, Mr. Jefferson appearing in Rip Van Winkle at the matinee and The Cricket on the Hearth and Lend Me Five Shillings in the evening. Ben Maginley in May Blossom 30th and Oct. 1 and 2.

The Salsbury Troubadors presented the much worn extravaganza, The Brook, to moderate business first half of the week at the Detroit. Several additions are discernable in the programme, which are certainly improvements. Alone in London filled out the week and made a good impression, although not drawing a large business. Cora Tanner is quite a strong melodramatic actress and possesses a good voice. Sol Smith Russell 30th and Oct. 1 and 2.

C. J. Whitney's Grand Opera House, under the management of Charles E. Blanchett, is doing a good business at cheap prices. Last week Gilday's Comedy co., in Collars and Cuffs and A Piece of Pie, held the boards but failed to hold the audiences as well as Muggs' Landing the week previous. For 27th, week, Arizona Joe, in the Black Hawks, will doubtless draw big business.

The People's Theatre did a small business last week. Dyke Brooks and Walter Robinson in Maud and Glove was the attraction. May Adams' Burlesque Beauties 27th, week.

Squibs: It is currently reported here that John B. Jeffrey, of Chicago, is figuring to buy out the old Riley printing establishment in New York. John must be getting tired of Chicago.—Some things I inadvertently omitted in my last in regard to White's Grand were the mention of the colored gentleman in charge of the gentlemen's retiring-room, and the lady attendant at the ladies's retiring-room; the elegant view of the stage from any location in the house; the bland smile of the rosy cheeked treasurer; the swell dress of George W. Sammis, of the McCaull Opera co., the career on hacks on the 16th, when Manager White procured a hack for the evening to buyers of parquet tickets—they numbered 148 in all, and were kept rolling in till 1 A. M.;—the elegant private office of the manager, over the main entrance, etc.—Tony Wolfslager is the hustling passenger agent of the Wabash Railroad, at Detroit, and numbers more friends among professional people than any agent in town. With Tony in charge of the passenger traffic the Wabash can rest assured of doing a continued good business.

CLEVELAND.

J. B. Polk opened at the Euclid Monday night in Mixed Pickles. The performance was first class in every respect, and scored a success. At the Park Theatre Dan Sully held forth in Daddy Nolan, but notwithstanding that he advertised very extensively he did not make a financial success, the houses being light all week. At the Cleveland Edwin F. Mayo tried to fill his father's place as Davy Crockett, but, to my thinking, failed signally. He had good houses, however, every night. Charles Gardner as Karl did a good business at the *People's*, and the verdict seemed to be unanimously favorable to his performance. The last three nights of the week McNish, Slavin and Johnson's Minstrels packed the Euclid, and I have no doubt they would have played to crowded houses for three nights more. A first-class minstrel show never fails to catch on in this "burgh," and McNish, Slavin and Johnson are certainly at the top of the heap.

MILWAUKEE.

Rentfrow's Jolly Pathfinders played a three nights' engagement, opening at the Grand Opera House Sept. 19. The co. does full justice to their plays of Scraps and Six Peas in a Pod, and the pieces do full justice to the co. Business poor. On the 22d Jefferson gave one performance of Rip Van Winkle to an audience that packed the house from orchestra to gallery, composed of the best people of the city. Mr. Jefferson's impersonation of the vagabond Rip is above criticism. His support is excellent. House was closed 23d. Edwin Booth made his first appearance in this city in some years, presenting Richelieu. The engagement promises to be one of the most successful ever played in the city. On the opening night every seat in the house was sold at $2 each, and the orchestra forced to play beneath the stage. Mr. Booth was called before the curtain after each act. Mr. Booth's rendition of the part is somewhat different from that of other actors we have seen. He makes the part that of a grand old man, fast giving way physically to age, yet retaining all his faculties. He was free from rant of any kind. His delivery of the curse in the fourth act is remarkable for its impressiveness. Mr. Booth has surrounded himself with a co. which gives excellent support throughout. Emma Vaders' Julie is replete with girlish simplicity, womanly tenderness and dramatic form. Siberia for five nights, opening 26th, followed by George C. Boniface Oct. 1, 2, 3, in Streets of New York. Matt Morgan's Diorama week 4th.

Charles C. McCarthy, in One of the Bravest, gave two performances 9th at the New Academy, to good business. Sensational play; mildly applauded even by the gallery. Lights o' London co. opened a week's engagement 20th. The opening was of more than ordinary interest, owing to the fact that one of the principal parts was taken by a young man who not long ago was associated with one of our daily papers, namely, Archie Foster, and great steps have been taken to give him a warm reception. The affair resulted in a perfect ovation. Wild applause greeted Mr. Foster on his first appearance and was continued throughout the play. His associates on the Press Club presented him with a handsome floral offering, as did also members of the Royal Arcanum. At the end of the third act he was recalled, and the Elks, who attended in a body, stood up and greeted him with bouquets. All of which was very nice, but it made Mr. Foster very nervous. As Harold Armytage he shows considerable dramatic ability, but is as yet rather amateurish. This, however, will soon wear away. The cast throughout is strong. A particularly clever piece of acting is done by William Lee as Seth Preene. Helen Weatherby is excellent as Bess Marks. The success of the engagement is remarkable. The house has been crowded at every performance, and on Thursday night manny were turned away, and the orchestra were forced to give up their places. The piece is very finely mounted, and Messrs. Litt, Lee and Barron may congratulate themselves upon the success of their venture. Abbott Opera co. week of 27th.

At the People's Theatre E. T Stetson's co. in Neck and Neck has been the attraction during Fair week, opening 20th. Week of 27th, Vincent Comedy co. in a round of popular plays.

Items: Litt will have to build an extension to the Dime Museum, if he wants to accommodate the crowds.—It is more than likely that John Sleneby will retire from the management of the People's, and Charley Ball, of the Dime Museum, take charge.—The Palace Theatre will open Oct. 1.—We had a very pleasant chat with Arthur B. Chase, Edwin Booth's gentlemanly manager. He is very well pleased with the success of the season so far. The houses have invariably been all sold at high prices before curtain arose, the audiences being composed of the very best people. Advices from Minneapolis are that the seats for the entire engagement are sold at $2.50 each.

KANSAS CITY.

Louis James demonstrated Monday evening that he is at least as worthy to succeed McCullough as McCullough was to succeed Forrest. His first season as an aspirant for stellar honors opens auspiciously. Mr. James has a noble stage presence, a powerful and musical voice and a fine stage training. Mr. James has a future before him, and with his beautiful and gifted wife is sure to be one of the leading figures in the legitimate drama. The play in which he opened at the Coates was Virginius. The verdict of the audience was one of strong approval. He was twice recalled after the scene in the Roman camp and was liberally applauded throughout the evening. Mr. James' Virginius is not an imitation of McCullough; it widely differs. Miss Wainwright, as Virginia, was excellent. On Tuesday and Saturday matinee Much Ado About Nothing; Wednesday, Othello; Friday, Richelieu; Saturday evening, Merchant of Venice and Katharine and Petruchio.

Margaret Mather reappeared at the Gillis [illegible] day evening in The Honeymoon. The [illegible] tially the same as last year, but the [illegible] better all around, more sprightly and [illegible] pleasant introduction for her the evening's [illegible]. The audience was well pleased with the performance, and showed its approval by frequent bursts of applause. On Tuesday evening Romeo and Juliet was presented, and Wednesday the performance was Macbeth.

The Golden Giant, a new play to Kansas City, was brought out at the Gillis Thursday evening by McKee Rankin. It is somewhat similar to The Danites. There is a good deal of merit in The Golden Giant; the situations are effective, the plot is interesting and the sentiment wholesome. The character of Alexander [illegible] was effectively portrayed by Rankin. Mabel Bert, as the daughter of the mining camp, is a [illegible], and plays the hoydenish young woman with much [illegible] and spirit. On Friday evening The Danites was presented, with '49 at Saturday matinee.

Our Boys was the play at the Museum during the week.

Items: Mr. James and his wife are preparing The Wonder and School for Scandal to add to their repertoire.—F. C. Mosely, who was in Lawrence Barrett's co. last year, playing such parts as the lover in Francesca da Rimini, is Mr. James' Icilius, in Virginius.—[illegible] W. Loewenthal, general agent of Patti Rosa, is in the city arranging for the appearance of his popular soubrette at the Coates.—Cory Craig is in Hastings, Neb., on business.

PITTSBURG.

The Cattle King closed a fairly successful week at the Opera House Sept. 25. Robson and Crane opened a week's engagement at the same house 27th. The bills announce Comedy of Errors during the first part of the week and Merry Wives of Windsor during the latter. Edmund Collier, 4th.

Frank Mayo has every reason to be satisfied with the result of his week's engagement at Childs's Bijou. His performances were attended by [illegible] and the receipts were quite large. Murdock and The Three Guardsmen [illegible] up the bill for the week, and both were produced with good effect. Ada Gray in The Ring of Iron is on this week, and Frederick Warde is announced for 4th.

Tony Pastor and one of the best cos. on the road at the Academy last week that he has ever brought to this city. Every feature of the show was [illegible], and many of the specialty acts were very meritorious. Business large. Sid. C. France, 27th; [illegible] specialty co., Oct. 4.

N. S. Wood played to the capacity of Harris' last week. Silver Spur, 27th; Our Boarding House Oct. [illegible]

Items: Tom Shea left for Cleveland 23d, where he will continue to hustle for Robson and Crane.—A. [illegible] Sheldon returned home from Cleveland 20th.—John Ransone wants Harry Elsier to manage him this season. As Harry has already secured a better berth, Ransone's offer will be declined with thanks.—[illegible] is at her home here.—John [illegible] returned from the East.—Wood Brothers' co. was in town [illegible]. The boys were [illegible] by Harry [illegible] during their short stay. The co. is playing [illegible] towns.—In a letter to a friend in this city, [illegible], who managed Kate Claxton, [illegible] he has engaged to go ahead of [illegible] in [illegible] and Crane.—Billy Long, [illegible] [illegible] Crane will be seen in the Merry Wives [illegible] for the first time in this city. [illegible] week at the Opera House will be [illegible] by Edmund Collier.—[illegible] the great picture of the battlefield of Gettysburg [illegible] Grand Central Rink [illegible] Circus will exhibit 4th and 5th.—[illegible] [illegible] produced by Robson and Crane are [illegible] New York [illegible] assuming the proportions of a popular [illegible] Schwab, the popular [illegible] turned to [illegible] have been crowned with success. The stage at the [illegible] is under the personal direction of [illegible] is received and [illegible].—Frank Mayo will likely play a return engagement at the Bijou.—Joseph Vogel [illegible] Mikado co. is now the [illegible] of a local musical organization.—Fred A. Parke is negotiating with [illegible] of a city performance for [illegible] Grand Central Rink in November. [illegible] programme for the [illegible] agreed upon the following [illegible]. Mrs. McDonald, H. Brockett and Mr. [illegible] suggested that Mrs. Jean [illegible] be induced to sing on this occasion. [illegible] with this concert are rapidly [illegible] but there is yet a vast amount of good solid work to be done.

DENVER.

Miss Mather's week at the Tabor can be regarded as successful, though not nearly so much so as [illegible] like to record. The houses were only fair [illegible] as the prices were raised it made the receipts [illegible] very fair figure. The most [illegible] ever [illegible] upon the Tabor stage is the [illegible] [illegible], and what is more, the people [illegible] The first performance [illegible] comprising the New York successes, and the order has been as follows: Monday, Our Society; [illegible] and Simson; Wednesday, Jim the Penman; [illegible] Social Instructions; To-night (Friday), [illegible] and Old Love-Letters; Saturday matinee, Our [illegible] night, Salem and Simson. It is not probable the [illegible] Opera co. will be here much of [illegible] one or other. Keller week of 4th. The Dalys in Vacation week of 11th; Duff Opera co., 18th, week.

Items: 'Tis a fact that pretty Hattie [illegible], who was last year with Kate Castleton, has been singing at California Hall, and has attracted [illegible] extent that a shower of coin has greeted her [illegible] very often.—It is alleged that Denver is the [illegible] city in the country that can support a panorama [illegible] attraction like the Battle of Gettysburg. The people [illegible] the place and many are the expressions of [illegible] beauty and faithful portraiture by veterans who should know.—The co. has filed a certificate of paid up stock $150,000, with the Secretary of State.—[illegible] Winkler, an excellent musician, and one of the [illegible] in local entertainments, has returned from his trip to Europe. He spent most of his time in [illegible]. Thomas Nast, the famous caricaturist, has been visiting in these parts. He has a son in the Southern part of the State.—Frank Farrell can be seen almost any night at the Tabor. His presence [illegible] than that number of weeks.—Milton Lewis was not in the cast of Macbeth, which was the last bill of the Mather week. He was ill. Mr. Fielding did the part fairly well.—Joseph Howard, the newspaper writer, is out here for an old-time known as hay-fever. A lengthy interview with him was lately printed in the *Tribune-Republican*.—Manager J. M. Hill and Manager Peter McCourt took a turn around the town Saturday afternoon 18th, behind the latter's celebrated Walker horse, and he is a walker and no mistake.—A. Q. Scammon, the manager of Two Johns, is in town.—During the Mather week the *Tribune-Republican* and the *News* indulged in criticising the abilities of each other's dramatic critic.—J. C. Pawlinson, the personal friend of Henry Irving, has been doing the wonders of the great D. and R. G. R. R. The great Le Moyne and Miss Burrough were last seen here in The Rajah. The latter is prettier than ever, if that were possible.—One of the boxes Wednesday night was occupied by Joe Howard and lady and critic Hayward, of the *Tribune-Republican*.—Alf Hayman, who is at present piloting the co., left for Kansas City Tuesday. It wouldn't surprise me if he is seen here again before many days.—Denver is the third city in America in which Jim the Penman has been presented. The plot was lately given by the clever 'Frisco representative. Miss Hill displays some beautiful costumes as Mrs. Ralston.—Annie Russell is a decided favorite. Monday night her reception was exceedingly warm. She was seen in Esmeralda at the Tabor three years ago. Messrs. Kelcey and Mason are credited with being the best-looking gentlemen in the co.

ALABAMA.

BIRMINGHAM.

O'Brien's Opera House (Frank P. O'Brien, manager): Lizzie Evans opened our season Sept. 18 and 19, presenting Seasands and Fogg's Ferry to large and appreciative audiences.

CONNECTICUT.

HARTFORD.

Jacobs and Proctor's Opera House (Charles E. Wing, manager): Winnett's Passion's Slave co. first half of week, opened to good business, which fell off considerably. Co. only fair. Rhea rest of week to enormous business, "standing room only" being displayed at each performance. The repertoire consisted of Frou-Frou, The Widow and The Country Girl. The supporting co. were all well up in their parts. Shadows of a Great City remainder of week.

Allyn Hall: Ullie Akerstrom is booked for week of Oct. 4.

American Theatre: Manager Williams has decided to open soon. He will present variety and specialty bills.

WATERBURY.

People's Theatre (Jean Jacques, manager): The past week has been a very successful one for Ullie Akerstrom and co., who have produced East Lynne, Annette, the Dancing Girl, Fanchon and the Pearl of Savoy. Miss Akerstrom is a promising young actress, and deserved the cordial reception given.

[CONTINUED ON THIRTEENTH PAGE.]

At the Theatres.

STAR THEATRE—THE QUEEN'S FAVORITE.

Henry St. John	W. H. Vernon
Esdras Masham	D. C. English
Marquis De Torcy	John Wilks
Officer of Queen's Household	Percy Winter
Queen Anne	Gertrude Kellogg
Abigail Hill	Eleanor Tyndale
Duchess of Marlborough	Genevieve Ward

Genevieve Ward, who, since her last appearance in this city, has made a tour around the world, presented herself at the Star Theatre Monday night in Sydney Grundy's The Queen's Favorite, an adaptation of Le Verre d'Eau, one of the best known of Eugene Scribe's comedies. It was written during the period that Scribe provided the material for the stage of the Gymnase, and when the extraordinarily prolific nature of the dramatist's labors is considered the play may be characterized truly as a marvel of wit, symmetry and constructive cunning. Notwithstanding that Scribe worked under tremendous pressure and thought nothing of turning out twenty pieces in a single year, Le Verre d'Eau, in common with many of the four hundred others that he contributed during his lifetime to the French stage, is remarkable for its exact dramatic balance and exquisite polish. True, the author saw fit to disregard historical accuracy—with the sublime contempt that dominates the Gaelic mind wherever the appropriation of facts for the purposes of fiction is deemed desirable—and the characters of Queen Anne and her immediate friends and foes are accordingly unlike those of the personages themselves as handed down to us by presumably veracious chroniclers and historians.

However, it mattered little in Scribe's day and it matters little now, to the play-goer, whether Anne, as she appears in the comedy, is like or unlike the amiable sovereign that brought about the Protestant succession in England. In the dramatic temple Clio must give way to Thalia when occasion demands. There is a nicety, despite the indisputable wit, about Scribe's dialogue that robs the language of real vigor and force. Coupled to some situations requiring powerful treatment, it is as if we hear the swish of a lady's fan where it should be the rattle of a trooper's sabre. Imagination, too, is lacking. But Scribe was no poet. In his works epigram masquerades for enthusiasm, and pointed satire perforce supplies the place of passion.

Mr. Grundy has made a very praiseworthy English version of the play. He has preserved the sustained satire, the biting sarcasm and bitter wit that in the original mark the passages between the insinuating Bolingbroke and the masculine Duchess of Marlborough, the power behind the throne. Some of the conversations between these two, the principal figures in the piece, are extremely brilliant. The scene from which Scribe's title was derived was skillfully contrived and proved effective. The situation where the defiant and defeated Duchess purposely spills the contents of a glass of water over her sovereign's dress, was made dramatic and impressive, furnishing a notable example of the effects that can be produced by masterful playwrights by resort to intense and natural methods in treating things that in themselves are trivial.

Miss Ward played the mannish Duchess. Her performance was marked by a good deal of strength—too much perhaps in the scenes of courtly intrigue where cunning and covert warfare take the place of mere force. At times Miss Ward's voice rose to a shrill and angry falsetto, conveying the impression that the Duchess who rules the weak Queen by firmness and the courtiers by diplomacy, is a termagant. There were, however, many commendable points in the personation, and the audience, which was not large, followed her with applause. There were a number of curtain calls and an abundance of flowers for the star. Her art is hard and cold, and therefore is this role especially adapted to her powers.

W. H. Vernon quite evenly shared the honors with Miss Ward. His delivery of Bolingbroke's terse and significant lines was full of intention and every speech told. Mr. Vernon, however, is far from being in appearance the ideal of a courtier, and his pronunciation is at times atrocious. Eleanor Tyndale, a spirituelle and pretty debutante, gave a graceful and pleasing presentation of the little part of Abigail. She will no doubt prove a clever actress in time. The other characters were in competent hands, Mr. English's Masham and Miss Kellogg's Queen especially deserving commendation. The play was handsomely costumed and the two sets used, although architectually incorrect, were sightly.

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UNION SQUARE THEATRE—MARITA.

The Count Strozzi	Samuel Moseley
Frederick D'Avril, an artist	A. Del Campo
Musardin	Thomas H. Burns
Canovard	John Marble
Valentine	E. A. Ketchum
Comete	Lester Victor
Father Tidman	Newton Chisnell
Marita	Mlle. Marie Aimee
Elena de Strozzi	Clara Baker

Various versions of Sardou's Piccolino have been produced in this country, and in every case failure has resulted. Barton Hill's edition, which Aimee produced on Tuesday night before a small audience at the Union Square, was probably the worst failure of the entire list. To begin with, Piccolino is one of Sardou's few unworthy compositions—that is to say, unworthy his reputation. In the original language, with a company of skilled anti-vivacious French comedians to handle it, the piece might perhaps wile away a couple of hours agreeably. It depends more upon the cleverness of the players than everything else. But as it was given on Tuesday, in primitive English and with one of the worst casts that the mind of man or manager can conceive, it proved to be inexpressibly dreary. The night was hot, the theatre stuffy and the performance abominable. Could a worse combination of circumstances befall the hapless critic, who, in the prosecution of his duties, is forced, willy-nilly, to endure what e'er the dramatic gods provide?

Mr. Hill's work has been simply one of translation. Like all translations, the language is dreary, and what humor the original possesses is entirely lost. The story is based on the time-worn and uninteresting dream device. Marita, a Swiss peasant, falls in love with an artist who, after taking from her the only thing she may truly call her own, goes away to Rome with his light-hearted comrades. Disguised as a boy, Marita follows him and becomes one of the little circle of art-bohemians by whom he is surrounded. Her time is chiefly occupied in frustrating the painter's amours with the merry and more or less titled women of his acquaintance. Finally, when Marita discloses her identity her false lover casts her off, refuses to save her from shame and flies to the capacious bosom of his own particular Countess. Then the scene changes and Marita wakes up to find she has been having an ugly dream and that her artist is true to her and willing to wed her, after all.

Aimee tried, with all her little French might, to be pathetic and sentimental in the role of Marita. But she only succeeded in being charmingly cunning and decidedly funny. The more she wept the more we laughed It was like the sun shining through a filament of fog Her sobs were the popping of champagne corks, and when she became dramatic we thought of the extravagances of La Grande Duchesse and La Belle Helene. Aimee and sentiment are as diverse as the poles of an electric battery. Bring them together and the sparks snap and fly in an irresistibly amusing manner. She looked very young and captivating in her boy's dress and her *chanson* and Neapolitan song were rendered with a maximum of *chic* and a minimum of voice. Mam'zelle and Cyprienne are right in Aimee's way—Marita is not.

We regret that our vocabulary is insufficiently expressive to characterize the very rank and ridiculous work of Aimee's company. One would suppose that her managers, who are in the dramatic agency business, would have been able to make at least a satisfactory distribution of the characters. The question naturally arises, in view of this dire exhibition, how much reliance can be placed on the judgment of agents in forming companies for others who signally fail to gather a respectable one of their own? Messrs. Burns, Marble and Ketchem were simply dreadful in the supposably comic roles and Mr. Del Campo was overpowered by his accent in the part of the artist. Mr. Chisnell repeated his performance of the cafe chantante manager, only wearing a different wig and a parson's frock. There was much doubling and trebling of the smaller characters. The setting was quite good. On Monday next Clara Morris appears as Camille.

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STANDARD THEATRE—A WALL STREET BANDIT

THE PROLOGUE.

Weston Minton	Charles Wheatleigh
Justus Sharkey	Robert McWade
Joshua Joab Jinks	Charles Bowser
Dr. Ralston	Frank Losee
Steven Mawley	W. J. Ferguson
Jonathan Wayne, Sr.	Atkins Lawrence
Jonathan Wayne, Jr., 1st	Tommy Russell
Jonathan Wayne, Jr., 2d	Master Jack Oakley
Ethel Wayne, 1st	Little Mabel
Ethel Wayne, 2d	Bijou Fernandez
Mrs. Patience Mawley	Fannie Addison
Annie	Marion Russell
Mattie	Edith Bird
Sallie	Little Ollie

THE PLAY.

Justus Sharkey	Robert McWade
Weston Minton	Charles Wheatleigh
Joshua Joab Jinks	Charles Bowser
Col. Philip Ralston	Frank Losee
Johnny Graham	Atkins Lawrence
Steven Mawley, alias J. Edison Shock	W. J. Ferguson
Gentleman Jimmy	J. H. Farrell
Ethel Minton	Georgia Cayvan
Mrs. Marion Longdale	Sadie Bigelow
Katie Morton	Anna Boyle
Mrs. Patience O'Flynn	Fannie Addison

We don't know what Mr. Gunter means by this peculiar play. A large audience sat it out on Saturday night and seemingly gave it up as an unsolvable conundrum. It is described as a comedy-drama. It might better have been called a portfolio of detached sketches. There is a plot, but it is vague—very vague. The scene is laid in this city and Mr. Gunter jumps us from '57 to '61 and from '61 to '73, incidentally introducing all the calamitous events that signalized those memorable years. We have a taste of the panic of '57, a smell of Civil War gunpowder, a reminiscence of Black Friday, a safe robbery after the good old pattern, and an insight into the workings of the Rev. Mr. Cowley's Shepherd's Fold.

Mr. Gunter's story is very much complicated in its details, and very absurd into the bargain. There are two prologues. Now, whoever heard of a drama with two prologues before? Mr. Gunter is nothing if not original. He believes in striking out and making laws of dramatic construction for himself. In this respect, if in no other, Mr. Gunter is a creator. One prologue bears some relation to the story, but the other bears none at all. Yet, with that strange contradiction which we may expect in the works of men like Mr. Gunter, this superfluous prologue contains the only real merit of the play. It is a scene in the sanctimonious Mawley's Shepherd's Fold, where a lot of unfortunate children are subjected to the combined cruelty and cunning that prevail at Mr. Squeers' Dothebys' Hall. Here Mr. Gunter develops genuine ability as a graphic delineator of the Dickens school, and his picture was most cleverly illustrated by Mr. Ferguson and a number of remarkably clever children.

A little boy and girl are made orphans by the sudden death of their father and paupers by the rascality of a life insurance president. They are put in the Shepherd's Fold and treated to all sorts of horrors. The little boy runs away and enlists as a drummer to go to the war. The little girl is adopted by the banker who cheated her of her inheritance. The brother and sister lose sight of each other until he becomes a locksmith and is about to innocently assist some scoundrels in opening a safe when they are brought together and recognition ensues. Of course everything comes out all right for these young people and the respective objects of their devotion, virtue finding its reward and vice its punishment after the immemorial plan. We have drawn the largest thread of plot out of the tangled skein, but to give all the little whys and wherefores is a task we should not care to attempt. Perhaps Mr. Gunter can straighten it all out. We gladly leave the work to him. The bill of the play contains a diagram of the Wall Street Bandit, but it is about as intricate as the piece itself, and offers very little guidance.

Evidently Mr. Gunter thought to inspire a special interest by the local coloring he has given his so-called comedy-drama. But he does not put his color on naturally. The pigments may be all right, but the way they are used robs them of effect. Mr. Harrigan is the only dramatist we know who can work in the localisms and yet retain a well-rounded plot that does not violate the spectator's ideas of probability. The dialogue isn't bright. Much of it is superfluous. The comedy characters are labored. Had they not been well acted they would have seemed far more stupid than they did.

The company is far too good for the play. Mr Ferguson, who is a capital actor of character "bits," gave an artistic, if hideous, performance of Mawley, delineating the hypocrisy, greed, cunning and cruelty of that detestable individual with admirable skill. Charles Bowser managed to make Jinks, the insurance solicitor, amusing, although the material supplied to him was poor. Charles Wheatleigh gave a dignified performance of the life insurance president, and Robert McWade as his boodle clerk was excellent. Frank Losee and Atkins Lawrence played the good men and true of the piece, and there is no fault to be found with either of them. Tommy Russell, Olive Berkley and Bijou Fernandez were cast for the child parts, which they acted like old professionals. Georgia Cayvan, in an ineffective character, again showed the excellence of her art. Edith Bird's street waif was irresistibly "tough." Sadie Bigelow was a stunning widow, and she made Jinks' doom an enviable one. Anna Boyle and Fanny Addison were cast for ungrateful characters. The play was neatly staged. Mr. Gunter had a call after the burglary scene.

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GRAND OPERA HOUSE—HOODMAN BLIND.

Jack Yeulett	Joseph Haworth
Mr. Lendon	William J. Leonard
Mark Lezzard	Augustus Cook
Ben Chibbles	Sydney Howard
Jo Swirrup	George Conway
Kridge	George J. Fleming
Tom Lattiker	M. B. Snyder
Jim Dadge	H. R. Bradley
Tomtit	Carrie Elberts
Kit	Little Aimee
Inspector Jermin	Conway Carpenter
Bob Swirrup	Master Christopher Hanford
Nipper Jelks	Master Charles Daly
Nance Yeulett, Jess	Sydney Armstrong
Granny Quodling	Mrs. Carrie Elberts
Polly Chibbles	Bessie Bernard

Hurricanes of applause swept through the Grand Opera House on Monday night. The audience was very large, and just of the kind to appreciate the heroics of melodrama. Upstairs it was very demonstrative—at times so much so as to interrupt the play. The hero and heroine and their friends were applauded on the slightest provocation, while the villains were hissed and jeered. It is seldom so demonstrative an audience is found outside a third-class theatre devoted to blood-and-thunder drama. Hoodman Blind, by Henry Arthur Jones and Wilson Barrett, received its first American production at Wallack's Theatre last season. It failed to score, chiefly because the leading role was not well cast, and partly because it was not well suited to the Wallack clientele—or at least to the mood of the clientele at that time. Not discouraged by this, Messrs. French and Sanger proceeded with preparations for the production of the drama the following season, and with the result herewith chronicled.

The story of Hoodman Blind is simply told. Jack Yeulett, the hero, is happily married, but a shadow falls across his household at Green Riddy Farm. Through the machinations of enemies he becomes jealous of his wife, Nance. Mark Lezzerd, a land agent, feeds the flame. He arranges a discovery for Jack, wherein he sees his wife (as he supposes) in the arms of a burly gypsy. Jack becomes a wanderer thenceforth, and reaches London. While loitering about the Thames Embankment he sees the figure of a woman approach. It is a forlorn creature, and Jack watches its movements. Suddenly the woman throws herself into the water and Jack jumps after and rescues her. The woman, an abandoned creature, dies in his arms on the steps of the Embankment. She confides to Jack that she is Jess, sister to Nance Yeulett, his wife, and that she was hired to personate the latter by Mark Lezzerd. Jack and his wife are reunited and there is a merry time in the village of Abbot's Creslow.

Joseph Haworth has made a tremendous hit in the part of Jack Yeulett. He carried the audience by storm. He was recalled upon scenes three or four times, and was compelled to respond at every curtain, including the last. The young actor pulled the audience to him and, in his "grippy" way, held it to the last. There is a magnetism about Haworth and a fire in his acting that cannot be resisted by the average auditor. If fault could be found with his work, it would be to say that he indulged in too much action—that he was at all times strained to the utmost tension. Still, it was a fine performance—almost great—and the West-siders were carried away with it. Mr. Haworth is destined to add greatly to his fame throughout the country by his performance of Jack Yeulett. In the dual role of Nance and Jess, Sydney Armstrong was best in the latter. She played the abandoned woman with a naturalness that verged on the repulsive. As the wronged wife she lacked strength in the trying scenes, but was gentle and pleasing in the depiction of domestic happiness. Miss Armstrong shared several recalls with Mr. Haworth.

Augustus Cook gave a fine performance of the villain, Mark Lezzerd. It was not the conventional villain so generally overdone; it was quiet acting, with little of the "curse ye!" either in voice or look. When Jack dragged the cringing, pleading, terror-stricken Lezzerd to the village cross in the last act, the worked-up gallery joined in the jeers of the villagers, and thus paid the villain a compliment that took the place of a recall. Mr. Cook deserves great praise for his work in a role that is thankless in the eyes of four-fifths of an audience. In the low comedy role of Ben Chibbles, a blacksmith, newly married, Sydney Howard stood high in the favor of the audience. On a recall he was loudly cheered. George J. Fleming was excellent as Kridge, Lezzerd's wicked partner. In the rather small part of Tom Lattiker, Jess' lover, M. B. Snyder stood forth prominently in a fierce make up. As Polly Chibbles, Ben's bride, Bessie Bernard was at all times winsome. Some twenty other characters, many of them doubles, made up the remainder of the cast. All were well played, some of them exceedingly so.

The scenery was magnificent, and fairly approached the spectacular. Each tableau was the signal for an outburst of applause. Most of the scenery is from the brush of Philip W. Goatcher, who cannot be too highly praised for his splendid work. Harley Merry was an able coadjutor. Three scenes out of the fourteen fell to his share, two exteriors and and interior, and all worthy of his brush. In fact the scenery had not a little to do with the success of Hoodman Blind. Next week West siders will give their annual welcome—always a rousing one—to Tony Pastor and his strong vaudeville company.

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At the Third Avenue Theatre a version of Dickens' novel, Oliver Twist, was given Monday night. Dickens does not lend himself easily to dramatic transcription. His characters are too many, his action too diffuse, for the stage, and the present attempt is by no means the best we have seen. It is a mere patchwork clumsily done, and with the ragged ends showing. None of the performers had read the original, or, if they had, it profited them nothing, for no trace of the masterwork was visible in the conventional, stagy, peanutty and gas-flavored performance. The explanatory speeches which were forced into service to supply the place of action was all in the true melodramatic vein, with not a trace of resemblance to the great novelist's racy yet terse style. All was froth and fume and trash. Bertha Welby is an actress of the regular school, and knows nothing about Nancy Sykes. Bill Sykes, as represented, was a Bowery tough; the Artful Dodger, a long, lanky, Dublin Jackeen, and the rest of the company were nothing at all, except Fagin, who gave a tolerable stage Jew of the well known type—long, dirty face, and all complete.

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A Rag Baby, with Frank Daniels and the rest, is doing a large business this week at the People's Theatre. The piece goes as well as usual.

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Mr. and Mrs. Knight are delighting large audiences with Over the Garden Wall at the Windsor. The piece has been reconstructed and is vastly improved. Several very clever specialists appear in it.

* * *

Investigation will finish its second and very successful run at the Park on Saturday night. Next week Mr. Harrigan produces The O'Reagan, his new local comedy.—D. A. Kelly is appearing in The Shadow Detective, a thrilling melodrama, at Tony Pastor's this week.—Held by the Enemy will hold the stage at the Madison Square until Nov. 1, when Jim the Penman will be produced by the stock company.—The Scapegoat is doing nicely in its second week at the Fourteenth Street Theatre. Mrs. Bowers begins her engagement here on Monday next.—Adonis is doing a large business at the Fifth Avenue. Mrs. Langtry will appear in A Wife's Peril on Monday.—The Main Line holds on its prosperous way at the Lyceum. There is a prospect of the run being prolonged beyond the original time set for it.—Shane na-Lawn gives place to the Irish Minstrel at Poole's Theatre next week.—Little Jack Sheppard is crowding the Bijou.

CASINO
BROADWAY AND 39TH STREET.
EVENINGS AT 8. MATINEE SATURDAY AT 2.
POSITIVELY LAST WEEK
of the Greatest of All
Casino Comic Opera Successes,
ERMINIE.
Received with Roars of Laughter.
Roof Garden Promenade Concert after the Opera.
Admission, including both entertainments, 50 cents.
*** SATURDAY EVENING, OCTOBER 2,
FLORAL NIGHT
And 150th and Last Representation of
ERMINIE.
*** MONDAY EVENING, OCTOBER 4,
First appearance in America of the
Violet Cameron Comic Opera Company
In Offenbach's Merry Operetta,
THE COMMODORE.
SEATS CAN NOW BE SECURED.

POOLE'S THEATRE
Eighth Street and Broadway, N. Y.
Proprietor and Manager - - Mr. JOHN F. POOLE.
This New and Beautiful Theatre a Positive and Assured Success.
W. J. SCANLAN in SHANE-NA-LAWN now in its 4th successful week. NEXT WEEK, THE IRISH MINSTREL, being Mr. Scanlan's last week, owing to imperative engagements in other cities.
OCT. 11, LOTTA in THE LITTLE DETECTIVE.
Mr. Poole is now prepared to fill dates for the season with
STRICTLY FIRST-CLASS ATTRACTIONS.

THIRD ANNUAL TOUR
OF THE
Carleton Opera Co.
The season commences at
DETROIT, AUGUST 30, 1886
ROUTE.—Buffalo, N. Y., 13, 16, 17, 18.
1886 AND 1887.
ROSE COGHLAN
IN A REPERTOIRE OF SHAKESPEARE AND THE OLD COMEDIES.
TIME ALL FILLED.
COMPANY ENGAGED.
CLINTON J. EDGERLY.....MANAGER

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First-Class Show! Superb Costumes!
Pictorial Printing! Sure Draw!
OTHELLO, MERCHANT OF VENICE,
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Managers, Save Open Time.
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STELLAR TOUR.
America's Ideal Artiste,
VIOLA ALLEN,
In W. C. Cowper's Comedy-drama,
TALKED ABOUT
Opened 69th season of the Walnut Street Theatre, Philadelphia, Sept. 4; National, Washington, Sept. 13; Criterion, Brooklyn, Sept. 20.
GEORGE W. JUNE, Manager.

1886—TOUR OF—1887
ANNIE PIXLEY
—IN—
The Deacon's Daughter.
New and brilliant character comedy by A. C. Gunter.
ROBERT FULFORD, Manager.
Time all filled. Company complete.
Business communications to
ARCHIE MACKENZIE,
Care H. S. TAYLOR, 23 E. 14th street.

TONY PASTOR'S
Grand Company
21st—Annual Tour—21st.
Success that is deserved awards the Greatest and Best Family Entertainment all this week at the NATIONAL THEATRE, PHILADELPHIA.
Monday next, Oct. 4—GRAND OPERA HOUSE, NEW YORK.
Tony Pastor with his Grand Company, and
STEBBINS AND TREPP, the Wonderful German Artists.

SCENERY
For Opera Houses and Halls.
Sosman & Landis
SCENIC STUDIO,
236 and 238 S. Clinton Street.
CHICAGO, ILLINOIS.
We are now occupying our New Studio,
The Largest in the World,
and are better than ever able to do artistic work at
LOWEST PRICES.
Owners and managers will do well to get our prices before contracting elsewhere. Scenery for combinations a specialty.
Managers visiting Chicago especially invited to call.

The Giddy Gusher.

There's always enough bad to tell about the best of human beings without "making up stories," as the children say. I have got sick of reading conversations with John L. Sullivan, in which that fistic hero is made to talk the blessedest rot in the most awfully ungramatical and ignorant language that mortal man ever used. My admiration for fight of course makes me a good friend of Sullivan's. There are plenty of people who believe he was never the equal of the big men who have ruled the ring in days by-gone. I myself have my doubts about his wind and his receptive qualities, but I firmly believe there's no Pug now living who can hold out if John L. once falls on top of him.

* * *

He's got a magnificent opinion of his own prowess—that in itself is half the battle—and just in the back of his neck he has all the lovely, take-hold-and-gore-him qualities of a dozen bull-dogs and a herd of bulls. The back of a man's neck is a beautiful field on which nature lays out a map of his character, and art decorates him with carbuncles and boils. It would be a wild and untamed carbuncle and an audacious, unterrified boil that would dare light out on that neck of Sullivan's. And that neck tells the whole story—a pugnacious baby, a fighting boy, and an aggressive man. That neck would make him tackle the world if the dukes he had to put up were the size of a woman's. Sullivan is a born fighter, and the Lord was good to him when he attached that neck to a pair of legs like courthouse pillars and fists like Westphalia hams.

* * *

But when he isn't drinking (and wants to be) he's a jolly good fellow—interesting, well mannered and as well educated as the usual man of business you find about town. He associates with a class of sporting men who disdain the collegiate graces of conversation, and there's nothing so contagious as language. I knew a pious professor of polite literature in an Eastern university who went to the "diggings" in the Fall of '49 or the Spring of '50, who came back in a couple of years and said to his wife:

"—— —— Maria —— — I knowed —— well you hadn't seed me in a —— —— long while. So I throwed on them —— store pants an' a —— —— biled shirt an' kim. I wanted to went home lars' Spring, but some —— —— thing prevented it."

Now, if two years among toughs could knock a professor as high as that, how should John's Boston common-school education hold out after a lifetime association with lads who came up by themselves?

* * *

Sullivan is a loud man—most all big men are. He'll be much admired in London. If you observe the average Briton on our shores, you will see how gaudy trousers and high-colored neckwear light up their costumes. J. L. buys shirts with pink peppermints printed all over 'em, or blue horseshoes. He is much given to prismatic colors about that big neck. Some one has given him a ring that weighs half a pound, with a half-peck carat diamond jammed into it. He wears a chain that could be used in sections for coupling cars. If any enterprising London tailor ever shows him a piece of scarlet cloth for hunting-jackets, Sullivan will have half a dozen vests made of it to a dead certainty. That's the only place where he and a bull differ. He likes gay colors and Mr. Bull doesn't.

* * *

Sullivan and I had a long talk last Friday about his affairs, and perhaps it may be interesting to hear what he said—certainly it will be astonishing to hear him truthfully reported.

"Sheedy and I start the 10th of October for California," said the champion. "It isn't quite decided whether we go round through Australia to reach London, or come back here, have the usual testimonial racket, and try the shorter road between New York and Liverpool.

"I wouldn't wonder if something with Ryan turned up in 'Frisco; I hope so. It will be spring-time to me to see a man stand up before me, I am so sick of this child's play."

"Herald was a disappointment to you, then?"

"Herald was rightly named—he's a newspaper man only. I don't want to class him with the big dailies. I found him more like the *Telegram*. I wouldn't want to say what he can do with another man, but the sight of my door-plate is as bad as a punch in the stomach to Mr. Herald. Some of his backers said he was frightened to look in my face. I'm not exactly a beauty, but it's hard on me to say I'm knocking men out with my mug."

* * *

"They say all sorts of things about you, Sullivan," said I; "don't complain if they stick to remarks on your personal appearance."

"Oh, I don't," he laughed back; "they may break my nose and black my eyes, on paper, if they want, but when they get off statements detrimental to my character, and put me up as licking women and children, I do care—not for myself, but for my dear old father and mother. They are always poring over the newspapers. If there is a full-blown earthquake reported in a paper, half a dozen accidents, a dreadful elopement and the last big murder—it's no account of a paper unless they find something in it about John L. Sullivan. I'm a good deal the biggest man in the world to that old couple."

Then John got telling about his family: "My mother's a pretty big woman, but the old man is a little fellow. I've got a stalwart sister twenty-two years old, married and got a family. My young brother is a big 'un, weighs 175 pounds. I weigh near 225—but big as I am, seems to me I looked larger when I was nineteen. How I could fight when I was nineteen! If any one had backed me I would have been the world's champion. Up to that age I'd lived plain and simple, but the piles of stuff I've downed since then have certainly done me harm. But it's fourteen weeks since I touched a drop of anything heavier than sarsaparilla, and it'll be fourteen years if I live. I'll make my pile again and hold it."

Something led up to his marriage difficulties, and I asked him something about his baby. "I haven't seen or heard of the little man since she left," said he. "But I'll wait the turn. I gave him my constitution, and no matter how they bring him up they can't kill him. I gave him my heart, and no matter what they tell him he'll come to his old man as soon as he's fairly on his legs. Why, Vanderbilt might a brought me up, and brought me up on pound-cake, you couldn't keep me from seeking my father and clinging to him no matter where I found him. They can chuck it into him morning and night that I'm no good and he's a half-orphan. Just as the little fellow gets his natural senses John Sullivan senior will get his son."

* * *

Then the champion became reminiscent and told me how when a shaver half-a-dozen years old he "hadn't the price to go the straight way to the ball matches," but he dug a hole in the ball-field fence and cut a rude "J L S his hole" above it. He'd get 'round and find his place confiscated and pitch in and lick the whole party, till it came to pass he could eat his dinner in peace, and going 'round to his claim it was given up at once, even by boys twice his age and size. Then he went back to his Boston experiences, and said the press had as many big loafers connected with it as the prize ring; that he got so sick of chumps of reporters that when he caught some of the obnoxious members hanging 'round his barroom he just chucked 'em out. The good ones took up the quarrels of the bad, and in that way the whole fraternity got down on him.

* * *

Now, all this told to any of our daily paper reporters would have been worked up to read like an interview with Hicks, the pirate, or a "chin" with a New York Alderman. Sullivan occasionally says "done" when he should say "did," and "them" for "those." Otherwise his conversation is about as polished as the usual run of mankind found about New York. The City Fathers are grammatically his inferiors. The police officials of this town use more slang and display more contempt for Lindley Murray than John L. The biggest dry-goods man in business here can't begin to express himself as well as this fighting man, but the noble Alderman is reported as an improvement on Chesterfield—and just hear our policemen talk in print, with all their moods and tenses carefully revised. If any one interviews old Tapemeasure on the Fall trade, listen to the elegant flow of language the feeling reporter sets him down for. But when Sullivan opens his potato trap every blunder ever made by mortal man, all the slang and the flash-patter ever invented is immediately reported as the result. "Give the devil his due" is an extremely old and honorable adage. Taking all the circumstances of John Sullivan's life—the adulation he has received, the company he has kept—he's a very modest, creditable man. He goes shortly as a representative Yank to London, and he's a thousand per cent. better than some of the lordly weaklings we have entertained here. The distinctive attribute of the British nobility, as studied on the race tracks and in the theatres, can be called cutaneous difficulty. Vesuvius is a minor eruption beside many an English nobleman. The only "Good Blood" I have any respect for is that requiring no S. S. S., such as all the Elevated railways advertise.

* * *

I'm perfectly delighted at the way the Violet Cameron business is booming. Barnum couldn't have devised a more curiosity raising scheme. I should think the Aronsons would be in so jubilant a condition that all regrets about the enforced retirement of Erminie would be merged in the newer bonanza. They have nothing to do but sit in the box-office and accept the goods the gods provide.

One lady said to me, yesterday: "I wouldn't miss that first-night for anything. My husband is going to get seats if it costs a fifty-dollar bill. They say De Bensaude intends to shoot her from a stage-box. He's got the box." The cheerful dame added: "There can be no danger to the audience. He will shoot at the stage, even if he don't hit her."

* * *

How thoroughly America will enjoy Loasdale and his methods! I distinctly remember a suite of apartments on Adelphi Terrace overlooking the Thames. Perhaps no lovelier scene could be found in all London—the glittering electric lights on the Embankment, the heavy shadows of Waterloo and Westminster bridges lying at either end of the view; the Big Ben of the House of Lords gleaming red in the air; the spires of the Abbey filling up the background like a vision of frosty fairyland in the moonlight. Big Ben said it was quarter of two one night, when the silence of the paved street was broken by an erratic hansom's wheels. Presently crash! bang! went our window; bang! crash! went another. The air was filled with splintered glass. Sir Charles Lowther and a drunken cabman were running amuck down the street. A paving-stone tied in a silk handkerchief attached to cabby's whip was devastating the first and second story windows. Poor old Williams, who kept the Caledonian Hotel, had just seen the last of his Savages depart (for the Club then used his parlors as their headquarters), and as he rented the opposite houses and sub-let chambers, it was his glass *pro tem.* that was being smashed. Williams flew into the road and yelled for the police. I don't think there was ever a quicker or prettier scrapping match. His noble nibs was a good boxer, and cabby might have been the Markis o' Queensbury himself, so well did he lay the rules on the heads of all who interfered with his fare's amusement.

* * *

There was a lady in the case. The Hon. Charles was in pursuit of McDermott, the comic singer, who had poached on his preserves while his Ludship was shooting in Scotland. That was my first interview with Sir Charles. His brother is able to hold his own even better to-day, and New York will provide as admiring an audience, if he has his fun, as it did those years ago in the person of your GIDDY GUSHER.

London News and Gossip.

LONDON, Sept. 16.

Inasmuch as since my last letter was despatched Sister Mary has come to town, Henry and Ellen have reopened at the Lyceum, and Willie Edouin and Alice Atherton have migrated from the Comedy to the Royalty, it will be seen that I have plenty of people to write about—such as they are. In due course they shall receive such attention as they deserve, or some of it; but first let me note the two novelties of the week in order of production. These are (1) God Save the Queen, a "national drama," by Messrs. Palgrave and Gover, which has been nailed up at Sanger's Amphitheatre; and (2) a new and original farcical comedy called Curiosity, which was produced at the Vaudeville on Tuesday afternoon for the benefit or at the expense or instigation of Mr. George Keogh, a modest and unassuming young business manager, whose modesty and lack of assumption are just as well known in New York as in London, though in the Empire City these qualities are perhaps less conspicuous, being, as I am informed, characteristic of your business managers as a body. The nationality of God Save the Queen proved somewhat mixed, but its authors meant well, doubtless. Their motive was probably to suggest an easy means out of the Irish difficulty by introducing a kind-hearted landlord and an honest agent surrounded by any amount of Dennises, Tims, Fergueses and Shamuses, who become more or less peaceful and contented owing to this kind-hearted and honest influence. The cast also includes a virtuous street Arab, a genial Hebrew, and a gilt edged villain. I felt like telling you the story, to begin with, but I hold my hand for lack of space, and you don't lose much, anyhow.

Curiosity should by rights have been produced last Thursday. At the time appointed, however, Miss Sophie Larkin was a little hoarse, according to some, and, according to others, the last act was not yet finished. Therefore at the last moment it was decided to postpone the show till Tuesday, as already stated. Curiosity is the work of Mr. "Joe" Derrick—a popular but erratic young man, who has written one very successful farcical comedy—Confusion—and another, moderately successful, called Twins. In each of these pieces there was some reason for the title. In Curiosity there is none. I don't grumble at this—not I. After all, what's in a name? Still, Derrick might just as well, while he was about it, have called his piece Jealousy—or, better still, The Toe and the Tooth. Just as in Confusion, all the fun was evolved out of a baby and a dog, so in Curiosity everything depends upon a back tooth and a little toe. Unfortunately here the similarity ends. Confusion was certainly one of the best pieces of its kind. Curiosity is—well, Curiosity is not. Truth to tell, it is thin even to emaciation, and if the horseplay which does duty for humor had not been in the hands of some very capable comedians, it would have stood an excellent chance of being guyed even by a matinee audience.

The story, what there is of it, takes place in Harmony Villa—an Agapemone-like cheap boarding-house run by Miss Vashti Mole, an elderly spinster with a bunion. Vashti's boarders are the Bangerpushes—a young married couple; Bolbillery, a fat, foolish, middle-aged poet; a boy and girl, and an old bachelor. Bolbillery is beloved by Vashti, and returns her passion, but the poet is hags on pretty feet, and the boarding house keeper, though she suffers tortures, dares not disclose to him her bunion. Similarly Bangerpush is a connoisseur of lovely teeth and he admires his wife's teeth very much. She, poor girl, has a horrible toothache, but is afraid to mention it lest her husband should no longer love her. Well, Vashti and Mrs. B. exchange confidences, and Vashti sends for Whittaker, chiropodist, on her own account, and desires him to bring along his friend Dobson, dentist, to attend to Mrs. Bangerpush, while Bolbillery and Bangerpush have gone up to town. Of course Bangerpush intercepts the note, and equally, of course, both he and Bolbillery become madly jealous. They hide in the conservatory and await developments. Presently enter Whittaker and Dobson, who wear a sort of goat-like smirk upon their visages, and conversation ensues calculated to give the listeners grounds for considerable uneasiness. This increases when Vashti and the chiropodist and Mrs. Bangerpush and the dentist retire to private rooms for further treatment. Presently they return radiant. Vashti's bunion is gone and she dances for joy. Mrs. B.'s backtooth has been taken out and she is perfectly happy—also ravenous for food. They eat, and meanwhile Bolbillery and Bangerpush attack them with a pea-shooter and a squirt. Finally all the *dramatis personæ* are arrested on suspicion of being concerned in a dynamite plot, which is explained away by a telegram, and the backtooth and bunion being explained also, all ends happily except for the author's reputation.

That Curiosity was well received goes for little. The humors of little Righton as the fat and fatuous poet, and of Sophie Larkin as the erotic old maid, would have carried through even a worse piece. E. J. Henley also showed to advantage as the jealous husband, and Zelie Tilbury (who is a daughter of Lydia Thompson) was simply charming as Mrs. Bangerpush. The rest is silence.

Alice Dunning Lingard duly brought Wilson Barrett and Clement Scott's Sister Mary to the Comedy on Saturday. This was the first time London playgoers had had an opportunity of sampling the piece, which has, I may tell you, been played in the provinces ever since last March. A good deal of interest was manifested in the production. In the first place, having seen how Wilson Barrett came out in collaborating with H. A. "Blank" Jones and with Sydney Grundy, in The Lord Harry and in Clito, respectively, some were anxious to see how he and the dramatic critic of the *Daily Telegraph* would come out together in playmaking. Secondly, some were anxious to see the fair Alice Dunning Lingard (now called Miss Lingard for short) in a new kind of character. Up till now, the metropolis had only seen her in consumptive characters, such as Camille, or as mad maidens and matrons, such as in Called Back, Dark Days, and so forth.

These two anxieties did not, however, affect those of us who, on a certain memorable March afternoon, were summoned to travel fifty-odd miles to the Theatre Royal, Brighton-by-the-Sea, in order to witness the first production of this piece on any stage. On that occasion many Eminent Critics, feeling sure that refreshments, liquid and solid, would be turned on by the Fair Inviter (meaning Miss Lingard), neglected, for the most part, to put even a sandwich and a small flask of sherry in their wallets. The result was that most of the Eminent Critics nearly perished from famine, a consummation no doubt devoutly wished for by those mummers whom said critics had at any time dared to censure even in the slightest degree.

Well, in Sister Mary, Miss Lingard has certainly a beautiful character, kind, gentle, sympathetic and all that, and right well does she act it. In point of fact, this pretty and plump little woman has never played better. But, sooth to say, the play itself, although it has one or two stirring situations, is, as it was at Brighton, very unequal both in language and construction. The hero is but a hero in a military sense; in other respects he is little less than despicable. When you first see him, he is suffering remorse for having seduced and deserted a young girl. The remorse is so strong that it takes the form of drink and all sorts of dissipation. Anon Mary Lisle (afterward Sister Mary) pleads with him, exhorts him gently, causes him to reform, also to fall in love with her, and finally consents to marry him. But on the marriage morn Mary finds that a female friend named Rose, whom she has discovered, is no other than the poor girl whom the "hero" deserted, and that she has a child (his child) seven years old. Whereupon Mary tears off her bridal-wreath, denounces her bridegroom-elect, and refuses to become his. Later on, the denounced deserter of woman goes to fight the Boers at Majuba Hill, and here you find Mary and Rose transformed into "Sisters" and hospital-nurses. Also, you find that, in due course, poor Rose has to be shot during a skirmish, in order that Mary and her once-husband-elect may re-plight their troth and marry to be happy ever after!

This may rightly be regarded as a strange and anything but O. K. denouement. In several other respects the piece is defective, and the language (as might be expected from such "highly strung" folk as these) is often extremely hysterical. Still, as I said, Sister Mary has several excellent points, and if the "war business" were shifted from South Africa to some part of your Glorious Continent, the piece should prove fairly successful in the United States. One of the greatest hits in the piece was the acting of Lawrence Boyne as the unheroic hero.

Your interviewers in the States have much to answer for; for our Mr. Irving, on reopening the Lyceum with Faust last Saturday, said, at the end of the play, that he had been so much interviewed lately that every decent idea had been taken from him. Faust went splendidly to a crowded house. Henry and Ellen never played better, if so well, and the new Martha, Mrs. Chippendale, quickly caught on.

Although much talk has been indulged in as to W. G. Wills' version of King Arthur having been chosen for "next, please," at the Lyceum, nothing is yet absolutely settled. I may tell you, however, that the new tragedy of the Round Table (in which Irving has cast himself for the "blameless King," and Our Ellen for the fair but frail Guinevere) is all but written, and that H. I. is delighted with the possibilities it contains for fine acting and magnificent mounting. But, notwithstanding all that, Irving may, after all, choose his long-talked of production of As You Like It for the next Lyceum venture. In this, whenever it comes off, you may expect to hear of Irving going in for the low comedy part, Touchstone, of which he is sure to give a highly original reading. Miss Terry will of course be the Rosalind. Were I a profane punster (which none can say of me) I should add that there is no Miss-Terry about that.

Your (and Our) Mary has (like the kind creature that she is) promised to play for a week or a fortnight in Dublin during October for the benefit of the sufferers by the recent earthquakes. I shall prophesy that this will bring a sensible sum to the fund. Mrs. Langtry starts for your shores on Saturday per steamship *Alaska*. I am told that you New Yorkers have "specially desired" the Lily to open at the Fifth Avenue in Peril. During the Lily's stay among you, prepare to receive a new comedy written for her by Sydney Grundy, called A Ladies' Man. Augustus Harris' new pantomime will, it is said, cost £15,000 (say $75,000) to put on. I shouldn't wonder. A. H. never spares expense.

La Beaumaise was in active preparation for immediate production at the Prince's, but a manifesto just issued from that theatre states that the "success of the brilliant American comedy, The Jilt, induces Mr. Bruce (whose front name is Edgar and whose nose is Wellingtonian) to allow of an extension of Mr. Bouicault's engagement." Quite so! but why "American" comedy? The characters are quite English, you know, saving Dion's, which is Irish. Does a comedy become American by simply having been written in America by an Anglo-Hibernico-Franco playwright such as D. B. is? I pause for a reply, but please don't trouble the cable.

Edouin and Co. moved on Saturday night to the Royalty, which was on this occasion honored by the presence of Lord Randolph Churchill and suite. "Randy," as he is familiarly called here, laughed considerable, and as he is not very well, let us hope that the laughs did him good. Dorothy, the new comedy-opera being prepared for the Gaiety, is expected to be ready for sampling on the 25th. Charles Harris, who has parted from Sinclair Augustus, is looking keenly after the stage-management. Charles Wyndham contemplates resuming business at the Criterion again directly with Wild Oats, reserving David Garrick till later on. Your Messrs. Dizey and Rice (who I suppose are with you again ere now) purchased a couple of new pieces before starting for home. One is a telegraphic farcical melodrama called A Sixpenny Wire; the other is a burlesque on Faust for Dizey to play as an Irving-Mephistopheles. The first is by Campbell Rae-Brown, a popular recitation-writer. The second is by Joseph Tabrar, a song-provider to the music-halls. Verbeck, an exceedingly nimble French wizard, who has been performing at the Prince's Hall, Piccadilly, for some months, has, in order to be in the fashion, gone in for a vanishing trick similar to those I described to Mirror readers a while ago. He makes a man vanish, however, but it is no more startling, if so much, as the other tricks of the same sort.

Among the new productions promised in the near future is (1) an English version of Josephine Vendue par Les Sœurs, by Charles Marsham-Rae, who Englished The Man with Three Wives for the Criterion. Rae will put this on at the Opera Comique, which he takes for the purpose. No. 2 is a new drama by H. "Moths" Hamilton, to be produced at the Princess' Saturday night by "Private Secretary" Hawtrey. It is called Harvest, and I am told it wants cutting badly. For this purpose the purchase of a scythe or a sickle is advised by GAWAIN.

—Next week Frank Mayo opens with his Nordeck Three Guardsmen company in New England and play a long season. Nordeck has become a great favorite in that region. At Chalet's Bijou Theatre, Pittsburg, last week Nordeck was played to 7,348 people and the Guardsmen to 8,436. Manager Conner writes that the company has been on the road 10 weeks, and that thus far the season has been the best Mr. Mayo has known in all [illegible]

Glimpses of Great Actors.

I.

The world at large always takes, I think, a certain amount of interest in the ways and doings of great actors off the stage. The kings of the footlights do not wholly throw aside their sovereignty over the minds of the public with the doffing of the robes and sceptre of their brief royalty. Therefore I have thought that some personal reminiscences of those famous tragedians and comedians of the day with whom I have become acquainted might not prove unacceptable to THE MIRROR's readers. And here as a preliminary statement I would remark that there is no more socially accomplished race on the face of the earth than are really great actors or actresses. They are almost invariably distinguished by a polished ease of manner, a grace of diction and a brilliancy of conversation that is wholly unrivalled even among those that have made the graces of society their study from their earliest years.

This is especially the case with those whose lives have been devoted to the personation of Shakespearean characters. The lofty poesy of the mighty bard seems to possess a refining and elevating influence over those whose lips habitually speak his lines and whose gestures are inspired by his grand thoughts, and Shakespeare moulds for the world oftentimes a more perfect gentleman than ever did Chesterfield.

The first famous actor that I ever met was the lamented representative of Lord Dundreary, he of whom it might truly have been remarked, as Dr. Johnson said of Garrick, that "his death had diminished the harmless gaiety of nations." Who hereafter will ever cause us, as he did, to laugh with such unceasing, irresistible mirth, sending his audiences home night after night with aching sides and with streaming eyes? Mr. Sothern, when I was first presented to him (it was on the occasion of a large dinner party given in his honor by a prominent citizen of Philadelphia), was in the prime of life, and his health was as yet unimpaired by the first ravages of the malady which a few years later caused his death. He was then a stately, handsome gentleman, with his fresh complexion and clear blue eyes contrasting with his silvery hair, and his fine features and erect, graceful figure completed a remarkably attractive ensemble. His manners were exceedingly refined and dignified, and altogether his appearance did not in the least suggest the silly peer whose personality he assumed so easily and in so mirth provoking a fashion.

When I was introduced to him I remarked that I had been present on the occasion of his first appearance on any stage. His debut, here let me state, took place at Wallack's Theatre, in a part of some two phrases only in the comedy of The Little Treasure. "You saw then, madam, an extremely bad actor," was his quick response. We were almost immediately summoned to dinner, and I saw no more for the moment of my distinguished fellow-guest as he sat beside his hostess and conversed with her in the ordinary accents of dining-room conversation. At last the dessert was placed upon the table, and one of the gentlemen present sent, as a playful challenge across the table, the off-hand request of "Sothern, tell us a story." There was a steely flash from the keen blue eyes, but the only response was the quiet remark, "I never can be funny on compulsion," and he continued his conversation with his next neighbor. Nor would he open his lips in any of his usual after-dinner stories or speeches, even after the ladies had withdrawn—that unlucky remark having apparently quenched all the sparkle of his wit. He soon deserted the society of the gentlemen and joined the feminine group in the drawing-room, where he gave vent to all the charm and brilliancy and gaiety of his conversation, keeping us interested and enchanted till the hour of departure was at hand.

He told us, among other things, many interesting details respecting the manner in which he had elaborated the role of Lord Dundreary, adding detail after detail till the character from a mere sketch grew into the finished picture which it finally became. Most of these Dundreary anecdotes have long since found their way into print; but there was one story he told me which has never, I think, been published, and which will bear repetition even if told before. It was given as an illustration of the fact that Lord Dundreary was not an altogether exaggerated personage, but that by carelessness in speech or actual folly many things were said by educated men in polite society which were quite worthy of his lordship. An English traveller who had just returned home from China was one evening expatiating at a dinner party on the curious Chinese custom by which a criminal condemned to death is sometimes allowed to purchase a substitute, who will consent to be executed in the stead of the condemned man. He added that such cases were not uncommon, nor was the substitute at all hard to find, numbers of poor men being willing to sell themselves to death for the sake of receiving a good sized sum of money for the support of their wives and children.

A lady seated next to the traveller was loud in her expressions of amazement. "What! could any man be found willing to suffer death for a sum of money? It is incredible!"

"But I assure you, madam, I knew frequently of such instances myself during my stay in China."

"But to be executed for a crime of which the poor wretch was innocent—I cannot comprehend how it was possible."

By this time the gentleman had become annoyed at her persistency and wanted to talk about something else, so he added hastily, and without stopping to think what he said: "It is a very common, a very common one, indeed—lots of poor people in that country get their living by it;" which certainly was a remark worthy of Lord Dundreary himself.

Superb and stately Rossi! How well I remember the evening that he came to dine with my husband and myself, and how the noble head and vast tones of the great Italian actor seemed to fill all our Parisian apartment with their imposing proportions. Blond and blue-eyed, gay and cheery as a child, and thoroughly genial and unaffected, he left upon the minds of all the persons present an image of exceeding and sympathetic attractiveness. He talked well and freely about his art and his career, yet unobtrusively and without conceit. He is a Shakespeare enthusiast, and has studied the works of the mighty master with close and reverent attention. He was indeed the first to introduce Shakespeare in an unmutilated form to the Italian public, who, up to that time, had been accustomed to the classic form of tragedy only, as consecrated to their stage by the agencies of Alfieri.

"The first play that I produced," said Rossi, "was Othello. When in the first scene Brabantio came to the window, the audience began to laugh, struck by the undignified and unclassic method of proceeding. 'What! a man talking out of a window; this is fine tragedy, truly!' they cried. The jests and ridicule continued till the scene between Othello and Iago was reached; and then," continued Rossi, throwing back his fine head with a regal gesture, "they ceased to laugh, and from that time henceforward they laughed no more. Nay, so intolerant has our Italian public become of any alterations in their now beloved Shakespeare that when the French actor, Rouviere, came to Italy one season and attempted to act the translation of Hamlet by Dumas, the audience litterally hissed the piece and the performer off the stage. They would not tolerate the catastrophe as written by the French novelist."

Rossi's remarks upon the character of Hamlet were characterized by thoughtfulness and originality. For instance, on being asked by one of the guests if he considered Hamlet as the type of the Northern character as Othello is of the Oriental, he made answer: "Hamlet to me is not the representative of any particular epoch or clime. He is humanity itself; he is not a man, but Man. The sufferings, the uncertainties, the vague mysteries of life are incarnated in his person. He is ever checked by the unknown. He is tortured by the phantom of doubt. Is the spectre indeed his father's shade? Has it spoken truth? Is it well to live? Were it best to die? Such are the problems that perplexed his brain. 'To be or not to be—that is the question;' but it is only one of the questions that torment his soul.

"Hamlet, above all other known tragedies, is independent of the accessories of costume and scenery. With a very few verbal changes the character could be performed in modern dress without any danger to its marvellous individuality."

I asked Rossi what was the first part that he had ever played and at what age? He answered with a smile: "I was just fourteen, and took the part of a chambermaid in an amateur performance. I am afraid that I no longer possess the physique suited to that line of characters." And so saying he thrust his hands into a pair of imaginary apron pockets and assumed the air of a pert soubrette, a look and gesture so unsuited to his noble head and herculean frame that all persons present were convulsed with laughter. Then we asked him some questions respecting one of his most famous comrades. "I am afraid that we are not very good friends," quoth Rossi, ruefully, "for he came to see me one day, and I said to him: 'My dear fellow, you cannot play Hamlet at all; not at all. You do not comprehend the character in the least.' And, do you know, he did not like it?" and he naively looked around for sympathy.

The last time that I saw Rossi was in Paris some months ago, on the Rue de la Paix. It was a cold day, and he wore a fur-trimmed coat which suited his leonine aspect to perfection. He paused to shake hands with me, and I asked him if he were not going to act in Paris again.

"No, no," he answered, "I will not permit the critics to remark that Rossi is growing old."

He had just come from Germany, where he had given a brilliantly successful series of performances. It was he who suggested to the Saxe Meiningen company much of the wonderfully appropriate business that they introduced into Julius Cæsar, and especially the touching episode of the young girl who, during the pause in Marc Antony's speech (after the words "O, now you weep"), comes slowly forward, kisses the hem of the dead Cæsar's mantle and kneels sobbing beside the corpse.

It is singular to note the deep impress left by the genius of this great actor on the dramatic art of France. The pupils of the Conservatoire delight in giving scenes from Hamlet and in reproducing the readings and the business that they learned from him. And when Macbeth was recently produced at the Odeon, the actor who played the title role had evidently copied his impersonation in every intonation and gesture from that of the great Italian tragedian.

LUCY H. HOOPER.

Stage Types.

NO. XX.—THE ECHO OF THE LOBBY.

Who does not know me? I am that something you all have heard, I might almost say, felt. That haunting afterthought that makes you start at what often seems the reflex of your own mind. I am Echo; no, no, I see you mistake me. I am not Tennyson's Echo, nor yet the echo that has haunted the luxuriant forest since the days of Adam (God love him) and poor, misguided Eve, till the present day of Tally-ho invaded parks. That echo is dead to the world. Cause—being done to death by poets. Madrigals have driven me from my cave in the dell; sonnets have made my ghostly feet fly from a church where, in my desperation, I had taken refuge and acrostics finished me.

Only one place was open to me. I was welcomed in the lobby. I am the Echo of the lobby of the theatre. Nothing med æval remains in me. I am a gossiping, busy Echo. We must all change with the times. I, above all, for am I not the reflex of the "general mass?"

How can I chant shepherds' roundelays or pastoral romances when I hear only such lyrics as "See That My Bang is Cut Short," or "Who Will Care for Office Now?" The proverbial brook I wandered with is represented by the flowing cocktails which good form permits to be taken between the acts. The fragrant heather I fessed my airy senses on has turned to snake-root and cardamon seeds. My restless, uncertain temperament—if a mere Echo may be permitted to have such a thing—still remains with me. I am not in one lobby only, but in all. When my chameleon like mind—I got that coined word in an echo from Walt Whitman—becomes tired of listening to the dense throng crowding to Wild Jim's Gilt-Edged Circus, I take refuge on the door-mat of a comic opera temple, whence I am not obliged to arise until the treasurer goes home.

Nothing escapes me. I am, perhaps, the only one who sees the titled hero of the latest love match collect the paltry salary of his wife. Should you see this you might wonder what he will do with it. Will he buy her flowers? or spend it in charity? I do not wonder—I know! He will do neither. He will take his crested ring out of pawn that he may aristocratically stamp the seal of his latest letter to his mother, in which he will say he has made a mistake—an actress is not suited for domestic life—and, on the succeeding night, should you notice him standing aimlessly about the lobby after "show time," you might marvel whether his wife will torture him by going to supper with Jack Goodfellow or the hero of the latest polo match. You might marvel—but I know. She will do neither. She will cry herself to sleep because she finds her lord and master more interested elsewhere. She will vehemently banish the thought of her titled better-half being extravagantly affectionate on salary day.

You see, the gossip I hear is all pretty much the same thing. Long before the *denouement* of the latest professional scandal comes I am able to hit closely upon the truth as to the *finis*. I am in the same position as the armless gentleman who stood in the side-show with a calm, serene, superior smile tattooed on his face, and said: "Ask me all the questions you've a mind to—I can't hit back."

What's that you're asking me? Oh, yes, about little Chawley de F——. Will he really marry Estelle de ——? Do I think it? No. I do not. Why? Because she is already married to the prompter and has six children! And how about Mr. Armand Plaiforcash—will he really abandon the stock and take to starring in Shakespearean parts, and leave all you poor girls disconsolate? No; don't worry. He will not. He will continue to do the society hero as long as you will spend the nimble dollar to listen to him and adore.

What's that, Pauline? You want to know what villa in Spain had the honor of being Germain Gallivante's birthplace? I will tell you. He was born in Chatham street, over a clothing villa. Eh? What? no; his early life was not spent in waving red silk handkerchiefs before bulls, but in waving their designs before customers, to whom he would "Shell them dirt cheap, s'help me."

You think I'm horrid, don't you! Well, well! perhaps I am. But I know only the truth; an Echo is not permitted to have a mind of its own. I have no intellect, consequently I cannot *lie*. We can't all be clever, but, dear reader, when you want the truth, whenever you want an opinion from an honest, instructive, omnipresent observer, call on me. Now, right here, I want to warn you not to pay any attention to that other Echo you hear in the country or knocking about town, as it is only a miserable understudy. If you want my opinion and don't *see* me in the lobby, call at the box-office for the Echo.

A Duke's Costly Hobby.

MEININGEN, Sept 15, 1886.

DEAR MIRROR:—Strolling up and down Europe without any particular object in view, I sort of dropped in here this week to take a squint at the Herzogliches Hoftheater. The company have all gone fishing and do not play here again until Oct 15; but Director Chronegk escorted me all over the building and I spent a very pleasant hour beneath the roof of the Duke's hobby. I say "hobby" because I believe it costs the Duke about half the revenue of his Duchy to support it.

It is a pretty little house, with three galleries seating eight hundred people, in which performances are given on Tuesday, Friday and Sunday nights from October to April of each year. The Duke never misses a performance, but comes in and occupies a seat in the front row of the orchestra. The company numbers about sixty persons, who appear in tragedy and comedy and occasionally support a star whom the Duke may engage. The last star was Ernesto Rossi, who presented a series of Shakespearean plays during last March, and judging from the scenery and properties that I saw to-day his plays must have been mounted in a most magnificent manner.

The stage has a forty-two-foot proscenium opening, and is about ninety feet deep and without grooves. The drop is of iron, half of which comes up from beneath the stage and half from above. As there is no orchestra connected with the house the waits between the acts are whiled away in little social meetings, while the actors are obliged to dispense with the little heart-moving piano cadenzas that usually accompany sentimental speeches. An exceedingly handsome green-room (*conversation salle*) graces the stage, which contains many objects of interest, among them several solid silver wreaths presented to the company on their visits to the different cities of the continent, and large photographs of the various theatres in which they have appeared.

The theatre was built by the Grand Duke of Saxe-Meiningen in 1830, and the acting company was engaged and maintained by him until his death, when his son, the present Grand Duke, assumed the expense. As the actors are engaged for life, or during good behavior, and play but three nights each week, they have what we would call a "soft snap."

There is very little of interest in this dull, sleepy town, and as its entire population is but 10,000, it can readily be imagined how long such a company would exist if it relied upon the city for support. I say "such a company," because I do not think there is another company in existence that could do justice to Schiller's "Trilogie" in one day, as you will see from the programme enclosed. Three tragedies of five acts each is about as hard to look as to play. This city might possibly, by a powerful effort, support a four-horse carrousel, but never such a dramatic company.

An outside view of the theatre does not impress one as favorably as might be expected, for it really looks a trifle "seedy," and this morning, as I walked around it, my olfactory senses were greeted with an exceedingly loud flavor of toasting pork. I discovered later that the porter occupied a portion of the building as a residence, and that ham formed a portion of his morning meal. This is the first well-authenticated specimen of the genus "ham" I have seen in any European theatre.

By the way, do you happen to be acquainted with "Georg Isenstein, Theater-Direktor, Chicago, Ill.?" He presented his card here recently and said he would like to play the Meiningers at his theatre if they came to America.

K. C.

Two Love Songs.

I.

Love, you love me—
Hold me fast;
Love, you love me,
Well I know
It will not last—
Hold me fast,
Love is stupid
When it's past.

II.

"Kiss me, darling,"
I must refuse him,
So I answer:
"Nay, I will not."
I must abuse him
Well, I know,
Or I shall lose him.

"Love me, darling."
My heart beats so!
Yet I answer:
"Nay, I will not."
Well I know
When I love him
He will go.

"Yield, my darling."
I let him sue it,
And I answer:
"Nay, I will not."
If I do it
Well I know
How I shall rue it.

"Love, I'm going!"
My cheeks burn,
Yet I answer:
"Nay, I care not."
One must learn
So to speak
That he'll return.

—E. V. S.

The Alleged Decline of the Drama.

The decline of the drama is a trite theme for journalists and the after-dinner chat of the dillettanti. It is and ever has been an easy thing to be a pessimist and see the elements of decay in everything, however stable. Two thousand years ago Cæsar, expressing regret for the falling off of the Roman stage of the epoch as compared with the Greek, laid much of it at the doors of Terence, whom he called a half-bred Menander. Coming to later times, we find a proof in Hamlet that three hundred years ago there were commonly defects of acting and delivery which induced Shakespeare to put into the mouth of Hamlet the exclamation: 'Oh, there be players that I have seen play—and heard others praise, and that highly—not to speak it profanely, that, neither having the accent of Christian nor the gait of Christian, pagan nor man, have so strutted and bellowed, that I have thought some of Nature's journeymen had made men and not made them well." Here, then, was a complaint that at least the actor's art was at a low ebb. The statement also charges the then public with a want of judgment and taste. We may fairly assume that so great a dramatist and actor did not speak without book, although his own genius, even in his lifetime, must have done much to raise the standard, if we are to judge by the influence his works exercise at the present day.

In the reign of Queen Anne there came up the same wail—"The drama is declining." In the columns of *The Spectator* we find Addison expressing his lamentation over the degraded point to which the stage had descended, from a cause which is rampant at the present hour—realism on the stage. Addison says, among many other things, that "the scenes which are designed as the representation of nature should be filled with the resemblance and not with the things themselves. If one would represent a champagne country filled with herds and flocks, it would be ridiculous to draw the country only upon the scenes and to crowd the several parts of the stage with sheep and oxen. This is forming together inconsistencies and making the decoration partly real and partly imaginary." It is easy to conclude what Addison might have said if he had lived to-day and witnessed, as at the London Standard, a real fox-hunt, horses, dogs and all, upon the stage, or a real coach and horses, as in the same piece, or a real flock of sheep, as in Little Bo-Peep, at Covent Garden some ten years back, or a real hansom cab, as in one of Dion Boucicault's plays, and had seen the public "praise it, and that highly."

Addison mentions a circumstance of this sort and deprecates it. He says: "As I was walking in the street, about a fortnight ago, I saw a fellow carrying a cage full of little birds. Upon asking what he had upon his shoulder, he told me he had been buying sparrows for the theatre. 'Sparrows for the theatre! What! are they to be roasted? 'No, no,' said the other; 'they are to enter toward the end of the first act and to fly about the stage.' The sparrows were to act the part of singing-birds in a grove; but, though they flew in sight, their music proceeded from a concert of flageolets and bird-calls which were planted behind the scenes." Goldsmith, half a century later, grieved over a comparison of the departed grandeur of the drama of 1770 as compared with the greatness of the prior age of Addison. Coming down to later times, we find Boucicault, ten years ago, referring to Addison's remarks on the realism of the stage, saying that if Addison's paper "were printed yesterday, not a word would need alteration to render it applicable to the entertainments of London or New York."

Since, therefore, the critics have been indulging in Cassandra like prophecies for a score of centuries, let us give some thought to the consideration of what the drama is and in what respect, if any, it is declining. For this purpose a little broader outlook must be taken than a mere solitary question of whether realism is admissible on the stage. The drama, in a restricted and grammatical sense, is the representation upon a stage by living persons of a plot of human action, with words and gestures appropriate to the imitation of the history set forth. In a broader view—in which is included the aim and purpose of the drama—the language of Shakespeare is apt when he describes the "purpose of playing, whose end both at the first and now, was, and is, to hold as 'twere the mirror up to nature; to show virtue her own features, scorn her own image, and the very age and body of the time his form and pressure." While a third view of the drama is the popular one of a mere representation by living persons of a plot with spoken prose as distinguished from opera, in which the enunciation is in the singing voice.

Bearing, then, these definitions in mind, let us review the position of the stage of to-day, and in doing so do not let ourselves be misled by the fact that in addition to the drama the needs of a vast, growing population for amusement has called into existence an immense amount of comic opera and burlesque. To deny or overlook the existence of the drama proper on this ground would be to deny the existence of wheat because there is a good deal of straw.

If four or five theatres in such centres as London and New York can maintain and be maintained by high class dramas, and those dramas be represented in a way to satisfy critical judges, then legitimacy is being upheld and is far from retrogression. What does New York in this regard? At the present moment there is upon the boards the magnificent and soul-stirring play of Theodora, the *chef d'œuvre* of the greatest living French dramatist, splendidly cast and splendidly mounted at a vast expense. This play is amply responded to by a paying public. Surely a grand play mounted at the expense of a fortune, and amply patronized by an appreciative audience, affords no evidence of the drama's decline, at least in New York. Simultaneously with this we see in London a play, which in a fortnight will will be also produced here, and which is described as one of the finest, most dramatic and most classic ever written—that of Claudian. In New York we have, at A. M. Palmer's theatre, a most successful drama on the events of the late war. Lawrence Barrett has just completed a four weeks' successful season of Shakespearean and other dramas. Mr. Palmer's theatre is in full tide of preparation for an exciting drama of real life—Jim the Penman. Wilson Barrett's Clito, a powerful and classic play, has been running to crowded houses in England, and is shortly to be brought here.

So much for the present. Now for the recent past—say the last five years. What of such plays as The Danicheffs and A Celebrated Case, The Silver King and the classic Olivia? What of the Shakespearean revivals of Henry Irving? What of the recent Romeo and Juliet run at the Union Square Theatre? What of the steady hold that the sterling comedies of Oliver Goldsmith, Brinsley Sheridan and Sheridan Knowles always have upon the public taste?

The conclusion to which we arrive is this: that the drama is not really declining, although there are undoubted influences at work in that direction which must be warned against and guarded against. For instance, the gradual abolition of stock companies through long runs and road organization has a tendency of most serious import to stultify the sublime art of acting. The steady growth of a frivolous disposition for mere amusement, which is distinctive of a large section of mankind, especially among the young, is producing a very extensive supply of burlesque, comic opera and farce, which competes actively with the legitimate drama for public favor. Another evil is the effect which the present newspaper system has upon the general taste and judgment by doing people's thinking for them. People are so prone to mental inertia upon topics of general interest that the writer whose opinions are in print leads them by the nose, even though he be some young gentleman barely out of college. Such lazy-brained folk form the bulk of mankind, and they are biased in art matters by the so called criticisms of the press. Now, really, there is hardly such a thing as criticism. The demand for immediate news is so imperative that there is no time allowed for criticism, which accordingly degenerates into report. Hence, not one in ten of the general public has a fair idea of what the drama really is, what is or is not good acting, or whether there is a decline, and few reporters are competent to instruct them or no. There is also in vogue the realism of which Addison spoke, but fortunately with it there also exists a taste for lively, appropriate and homogeneous scenery, which is so remarkable as to constitute a phase by itself in the history of this century's dramatic progress.

The most dangerous enemy of the true and artistic drama is the speculating manager, who deals in plays and bids for the public's money much as he would bid for custom in introducing new fashions in dry goods. He is a mere trader, generally incapable of judging the merits of a poem, directing the efforts of an actor or appreciating the noblest work of the human mind on the merits; he only is guided in his judgment by eagerly watching "how the goods are on the Paris market," and introducing them to such centres as London and New York upon the mere chance that there the "cat will jump" just as in Paris. Whether the "goods" he deals in are silly trash or the finest works of the human mind, he neither knows nor cares: his one absorbing idea is how to tickle the public fancy till it laughs dollars at him, and he does not perceive the dangerous fact that he is elbowing out of the English-speaking race native dramatic writers in favor of the translating ramp. Here is the real peril of the drama. Before the era of the speculating manager, when men like John Philip Kemble, Sheridan, Macready and Kean ran theatres, they exercised the glorious faculties of their genius in the selection of the dramas and their production. These men demonstrated the full power of Shakespeare and perceived the merits of great plays like Sardanapalus and Pizarro. They consolidated the form of English comedy and placed the stage above paltry suspicions. They were artists, and endeavored to sustain art. When this class of manager was followed by such as Edward Tyrrell Smith, who began his career in the ranks of the London police force, but whose astutia enabled him to win and lose fortune after fortune in the management of theatres during some thirty years, the mere trader came on the scene, and with him the flood of trash which appealed to the people who want amusement without thought.

Is, then, the drama declining? No; it is only in peril. There still exists a sufficient section of society who appreciate and support the finest examples of dramatic art, and there are still those with the wisdom and enterprise to cater to it; and there are, moreover, many portents in the air which show there will be a falling off in the taste for laughter at the expense of intellect.

S. C.

Merely Players.

All the world's a stage,
And all the men and women merely players;

which accounts for the fact that we all of us—or almost all, especially those of simple, child-like and imaginative natures—delight in a play, and are apt to get up an ardent enthusiasm for those "poor players"

Who strut and fret their hour upon the stage,
And then are seen no more.

Nor is this wonderful. To be able to throw oneself completely out of oneself into another's individuality is one of the highest triumphs of intellectual art. The painter does it in degree, when he invents a face and depicts it, real as life, though it exists only in his own fancy; the novelist does it, by thinking out a character, and making his puppet act and speak according to its nature and surrounding circumstances. But the actor is both these combined. He must look the picture, he must be the character. Therefore a truly great actor in any line—whether he stirs in us the heroic pain of tragedy, or refreshes us with harmless comedy, or even by the fun of broad farce, "shoots Folly as it flies"—is, in his generation, among the best benefactors of society.

All the more so, perhaps, because his life-work is of so ephemeral a kind The artist leaves his pictures, the author his books, behind him for the world to judge him by and to profit from long after he is gone; the actor leaves behind him only a memory. No description can keep alive, even for a single generation, the fame of that fascination which once drove audiences wild with delight. It is gone—vanished! as completely as an ended song, a forgotten dream. Who now believes in Mrs. Siddons' grace, John Kemble's dignity, Edmund Kean's pathos and passion? Nay, the young generation begins to smile when we, who have seen him, praise Macready. They think he was, after all, nothing to compare to Henry Irving. And how can we prove anything? We can only say "It was so."

It is this which makes the underlying pathos of acting, and the actor's life—the feeling of "Live while you live, for to-morrow all will have passed away." Still, while it lasts, the charm is all-powerful, the triumph supreme. No admired author or artist, no victorious general or popular sovereign, ever evokes such universal enthusiasm, or receives such passionate ovations, as a successful actor and actress during their brief day—brief, but still glorious, and great in its power for good or for evil. Those of us who can recall the enthusiasms of our youth, how we used to come home from the play, literally saturated—soaked through and through—with insane admiration; hearing for days the tones of the one voice, imitating and quoting the words and gestures of our idol—must confess that it is a high and a responsible career even to be "merely players."

I am led to these remarks by reading through—and it takes a good deal, perhaps a little too much, of reading—a volume entitled "Some of Shakespeare's Female Characters," by Helen Faucit, Lady Martin. Truly, if any one has a right to say her say on these said characters, and to be listened to, it is Lady Martin.

For forty years, possibly more, since she rose early and set late, Helen Faucit was the star of our English, and especially of our Shakespearean, drama. Among the last generation of actresses there was no one to compare with her. More refined and cultivated than Miss Glyn, though in genius and passion few could surpass the occasional outbursts of that very remarkable woman; more original and free from mannerisms than Mr. Charles Kean and Miss Vandenhoff; while those passing meteors, Fanny Kemble and Mrs. Scott-Siddons, can scarcely be counted as rivals—Helen Faucit remains, to all of us who have lived long enough to contrast the present with the past, the best impersonator of Shakespeare's women whom the last generation has ever seen.

Though not beautiful, there was about her an atmosphere of beauty, which made itself felt as soon as she ever came on the stage. Her lightest gesture, the first tone of her voice, suddenly heard through other stage voices like a thrush through a chorus of sparrows, seemed part of a harmonious whole. She had no sharp angles, no accidental outbursts, which may be either pathos or bathos, just as it happens; everything with her was artistically perfect. If, as some alleged, too perfect—that in her care never to "outstep the modesty of nature" she ignored nature altogether, and substituted art—it was at any rate a very high form of art. And after reading her book, which gives us a glimpse into the soul of the woman, for it is essentially a woman's book, we come to the conclusion that the secret of her success was not art, but nature. She felt all she acted. Her cultivated mind, which, if not absolutely a poet's, had a sympathetic appreciation of poetry, enabled her to take in all the delicate *nuances* of Shakespeare's characters, while her heart taught her to understand those things which have made "Shakespeare's women" a proverb for feminine charm. During a whole generation—nay, more for, like Ninon de l'Enclos, she seemed to have perpetual youth—she so enchained the public that the children of her first worshippers were her worshippers too. And she retired with scarcely even physical graces lost. Her Portia and Rosalind, acted when youth was no more, were as "young" and as delightful as ever. Such an actress cannot but have had as the key to her popularity, the only key which unlocks "the wide heart of humanity," a heart of her own

This book shows it, and makes interesting what as a literary production might have been superfluous, for Shakespeare has had only too many commentators and analyzers. But here we have an individual study, not of the whole play, but of the one character in it which the actress impersonated. In a very simple and feminine way, autobiographical without being egotistic, she lets us into the secrets of the impersonation. We see how she must have penetrated—for herself and not another, since she tells us she had never seen them acted by any other—into the very nature of Juliet, Rosalind, Desdemona, Imogen, and caught the bright spirit of Beatrice—though she owns she never cared for this last as she did for the more womanly woman. If, in truth, she takes too feminine a view of her poet, if in the minuteness of her criticism she attributes to Shakespeare's woman certain Nineteenth century qualities which Shakespeare never thought of, and embellishes them with preceding and subsequent episodes wholly imaginary, such as Ophelia's motherless childhood, and Portia's consolatory visit to the dying Shylock, we forgive her, since she has made a contribution to Shakespearean literature quite original of its kind, and which could have been done thus by no other person.

The book has one characteristic. It is for an actress whose personality must ever be before her, indeed, forced upon her, strangely impersonal. We wish it had been a little more of an autobiography. So many players are "merely players," with no literary capacity at all, no means of expressing their feeling about their art or their method of study, that such revelations from a woman of Lady Martin's intellectual calibre would have been not only pleasant but profitable. Now that we see her no more, it is interesting to an almost pathetic degree to hear that in her first girlish performance of Juliet, her nervousness was such that she crushed the phial in her hand, and never discovered this till she saw the blood drops staining her white dress; how Macready complained that she was "so hard to kill" as Desdemona; and how, when writing about Imogen, she remembered agony seemed still to fill her mind, as it used to do on the stage.

As a whole this book, and the light it throws upon the individuality and the professional history of the writer, are to us who remember what Helen Faucit was, and the sort of plays she acted in, a curious contrast to the stage and the actors of to-day. Then Browning, Westland Marston, Milman, G. W. Lovell, Bulwer Lytton, were, if not all poets, at least very capable dramatists, who had no need to steal from the French, but could invent actable plays, which intelligent audiences eagerly listened to, and went home the better for it. The writing might have been a little stilted, lengthy and didactic, and the acting more conventional than realistic, but the tone was always pure and high. No confusion of right and wrong made you doubt whether it was criminal, or only "funny," to make love to your neighbor's wife; or whether, instead of the old-fashioned stage morality when virtue was rewarded and vice punished, there was not now a system of things much more interesting, in which a lady of no virtue to speak of, and a gentleman who prided himself on breaking all the ten commandments, were the hero and heroine with whom you were expected to sympathize. Is it so now? To how many—or rather how few—London theatres can one take one's young daughters and sons without blushing for them—and ourselves?

All the worse because over the foulness is thrown a certain veneer of refinement. Shakespeare, though often coarse in language, as was the fashion of his time, is always pure at heart—pure as the Bible itself, which is perhaps the plainest-spoken book of that date now admitted into general reading His women, too, spite of our ultra-realistic modern actresses—one of whom as Juliet appears on the stage *en robe de nuit*, and another sings an interpolated song which Shakespeare never would have put in the mouth of his maidenly and pure-minded Rosalind—his women are and always will be the ideal of all feminine purity. Except the historical Cleopatra, there is not among all his diverse heroines one unchaste woman. Imagine the creator of Imogen, Desdemona, Portia, inventing a Dame aux Camelias, a Fedora or a Theodora!

Such a book as this of Lady Martin's awakes in us, with a regretful memory of what the stage was, a longing for what it ought to be and might be. Not exactly by returning to old traditions; the world is for ever advancing, and we must accommodate ourselves to this fact. Even lately a charming little comedy of Westland Marston's, Under Fire, which for wit and grace of diction, and delicate sketches of character, was worth a dozen ephemeral and immoral French vaudevilles, fell flat after two or three nights. And not even its admirable *mise en scène* and the perfect acting of Wilson Barrett could save the public from discovering that Bulwer's Junius was an essentially false diamond, which the most splendid setting could never rescue from deserved oblivion. No! "The old order changeth, yielding place to new," and it is right it should be so. Only, let us try that that the new "order" be as good as the old.

Dramatic art at present may be roughly divided into three sections: the Shakespearean and poetic drama, melodrama, and adaptations from the French. A few stray variations, English and original, may crop up between, such as the evergreen Our Boys; but still, putting aside the drama proper and melodrama in its modern phase of domestic realism, the stock repertoire of managers and actors, both in London and the provinces, is almost exclusively "stolen" from our neighbors across the Channel. Whether the theft is to our benefit or their credit remains an open question.

Of high art dramas, not Shakespearean, there are, alas! not many, yet audiences "fit though few" have had the sense to appreciate The Cup and The Falcon. Poets are not often nor necessarily skilled playwrights, for a play is poetry in action rather than diction. But if they would condescend to this limitation and train themselves into writing for the stage, which is quite different from writing for the closet; there seems no reason why our Nineteenth century should not give us a second Shakespeare—if audiences could be educated into intelligent appreciation of him. I lately overheard an actor conversing with an author on the lack of English talent, and the flood of French triviality in the modern drama. The actor—he was one of those cultivated, high minded gentlemen, men with an ideal, who are gradually ennobling the profession—said to the author: "People lay all this to the charge of the managers and actors, but it is not so. We want audiences. Not the 'gilded youth' or the man-about-town, who merely goes to the theatre to amuse himself but an audience, intelligent, appreciative, critical without being ill-natured, composed of fathers and mothers of families, who come with their sons and daughters and spend their money as regularly and safely upon the theatre as upon Mudie's Library. To them the stage should be not a mere amusement, but a part of education, supported and deserving of support by cultivated, intelligent and right-minded people, instead of by the froth, or worse than the froth—the vicious residuum of society.

Most true, and yet I think this actor, who was still young and enthusiastic in his profession, laid the saddle on the wrong horse. May not the fault lie primarily with managers and actors? The public is like a child, as simple and as impressionable. You must either be led by it or lead it, and it rather prefers the latter. Is any one strong enough to do this—to take the bull Society by the horns, and beginning as a revolutionist to end as an autocrat?

Could there not be established in London—I believe there is in New York—a theatre of which the primary object is that nothing shall be allowed therein which sins against morality or decorum? thereby abolishing at once the unwholesome atmosphere which makes the modern stage often a place which no decent woman or honest man can breathe in. Failing this, could not our best actors and actresses, many of them excellent fathers and devoted wives and mothers, take the law into their own hands, and absolutely refuse to act in such plays as we outsiders shrink from taking our young daughters to see? And if, besides pure morality, high art was also studied—and by high art I mean the best of everything, be it a *lever de rideau* or a broad farce, all being done as well as it could be done, not merely to please, but to elevate the public—would such a theatre fail? Pessimists say it would; but I, for one, think better of human nature. I believe it would in a very short time be crammed nightly to the ceiling.

There is a vast and virtuous understratum in society which really loves the right and hates the wrong. In proof of this we need only point to modern Shakespeare revivals, always successful in any theatre, and to that form of melodrama which, on the principle that everything excellent of its kind *is* high art, ranks only second to what is called the legitimate drama.

No one could go and see such pieces as Chatterton, The Silver King, and even The Lights o' London, without coming away the better—morally as well as mentally. So far as it goes, each is thoroughly well acted throughout—a veritable transcript of nature—though realism is sometimes carried to excess. A van with live horses crossing the stage, the outside of a gin palace, the inside of a London "slum," though vivid and lifelike as some Dutch painting of a drunken boor—may be questionable subjects for art at all. But on the whole these melodramas are admirable studies of nature, and nature always wins For among the generality of middle class playgoers there is an honest sense of right and wrong, a delight in virtue rewarded and vice punished, very refreshing to see.

But the artist in any branch cannot rely on nature only. He must exercise that power of selection which is the secret of genius, and use nature without abusing it Surely between the intensely realistic and the poetical drama there must lie a golden mean, which if managers and actors would believe in—their fortunes would be made. Witness the enormous success of that very original play Claudian. Its pure idealism, lofty moral, nay, actual religiousness of tone, caught the popular fancy, and it "ran" for a year and a half. Let sceptics howl as they will, there is still in our England a wholesome heart of righteousness—the recoil of pure minded women and chivalric men against that foul sewage stream which ofttimes threatens to swamp us all. Every one who helps to stem it does a good deed. Therefore, those who, though "play-actors," are also gentlemen and gentlewomen, striving both by their acting and their private lives to make the stage what it ought to be, may take consolation for the brevity of their day of fame by remembering that while it lasts their power to guide not only public taste but public morality is enormous. And it is a personal power. Individual character as well as genius is the root of it. No woman who was not good, pure and high-minded could have impersonated Shakespeare's women as Helen Faucit used to do. And though I have carefully avoided referring to those others of her profession who are still before the public, it would be easy to name a noble band of rising and risen actors and actresses, whom the British public—that is, the worthiest section of it—would certainly not admire as it does if it could not say between its bursts of enthusiasm, 'That man is a true gentleman,' 'That woman is a thoroughly good woman.'

If this is not always so, God help them and God pity them!—for the small mimic stage has double temptations compared with the larger stage of the world. Shakespeare knew both—he was an actor as well as an author, and yet he could paint a Desdemona, an Imogen, a Hamlet, a Coriolanus. When our modern dramatists aim at creating such characters and our modern actors and actresses delight in impersonating them, believing that to show Vice her own image is infinitely more dangerous than to shame her by showing the fair ideal image of Virtue, then will the impressionable public believe that there really is a charm worth trying for in "whatsoever things are pure, whatsoever things are holy," or even "of good report." Thus, and thus only, we may hope for the gradual purifying of the stage, and the raising into the goodly company of true artists those whom some of us are prone to condemn or ignore as "merely players."—*The Author of "John Halifax, Gentleman," in The Nineteenth Century*

Real Realism.

The propogandists who cry out for realism forget the immense boundary which divides man from the animal, and his scope from the limited sphere of the animal nature. One is clad in barbarism; the other assumes the garb of culture and civilization.

The definition that divides man most clearly from the animal kingdom which is regarded as the most acute, catalogues him as the only creature that cooks.

If that be so we must understand that the beast takes his food raw and the human his in a refined state.

The realistic writers insist that readers shall accept uncooked and unseasoned characters and incidents for their intellectual pabulum—as seen by the naked eye and served up by the naked hand, without transmutation, embellishment, or in any way subjected to the processes of genius and imagination.

They give us raw facts, undigested and indigestible. By these untrained uncultured restaurateurs the auditors are sent home from the theatre with a basket filled with hard-tack in the shape of commonplace and unboiled street and saloon observations, equivalent to so much pork and horse flesh.

The other method, the true procedure of art, is the ideal where scope and play is given to the indulgence of our noblest faculties and the enjoyment of the highest conceptions of the best intellects in their noblest activity.

The circus may be accepted as a realistic institution, in contrast with the theatre, which is the temple of the ideal. In the one we have horses on their legs, overpowering flesh in the elephants and live monkeys in the cages.

In the other we are supposed to find ourselves keeping company with the bravest spirits of other ages and the choicest excellencies and virtues of our own.

Herein lies the true reality, great character, lofty speech; the mind led off to regions of romance and fancy, and disporting, not with clowns in skull-caps and powdered chops, but the merrymaker who illustrates human nature and jests with life and brains in his tongue.

The favorite food of swine is said to be crude acorns; the man prefers to sit beneath the oak-tree when full grown, be sheltered by its branches and harmonized by the rustle and music of its foliage.

We would be sorry to regard our managers or hear of them as acting the part of swineherds and casting before those who look to them for the food of life the acorn or the chestnut in its rare estate. Give us the true of life and its ripened fruitage, whereby we may be nourished and live.

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The Mirror's Steady Growth.

This week THE MIRROR is a sixteen-page paper. The pressure on our business columns and the space required for fully recording the news, criticism and gossip of a particularly lively week in the youth of a remarkably active and sturdy dramatic season, necessitates the addition of twenty columns to the sixty that are usually found sufficient for the purpose. We never permit our business columns to encroach upon the domain of our readers, but, as in the present instance, utilize the opportunity thus afforded to augment the attractiveness of our journal. The indications are that during the season of 1886 '87 an increase in the size of THE MIRROR will be frequently required, and we believe the time is not far distant when, to keep pace with the growth and importance of theatrical interests, the regular issue of the sixteen-page paper will be found essential.

We may be pardoned if we take this occasion to allude to the remarkable success that has attended this journal. It is now not only the chosen organ of the profession, but the only organ. No other publication meets the needs of the class we have the privilege to represent; no other enjoys the wide influence, the high literary reputation, the unimpeachable character and the great circulation that we have achieved by earnestness of purpose, healthiness of tone, and journalistic enterprise. Of scurrilous, unreliable and wishy-washy so-called dramatic papers there have been many, but without an exception these have justly failed of obtaining the support of managers, actors and playgoers, and have either died in infancy, retired from the field altogether, or shrivelled into insignificant form and dropped into congenial obscurity.

THE MIRROR has sought to deserve its prosperity and popularity. Its unvarying policy has been the only one that commands respect and attention in any line of endeavor. We adopted at the start, as its first and foremost principle, the undebatable formula that players, like other people, have certain personal rights which a newspaper has no warrant to violate, that the public and not the private affairs of actors and actresses are fit subject for discussion. The delectable pastime of ferreting out and blazoning forth the shortcomings and scandals of professionals we [illegible] to sensational daily prints. A dramatic journal has no more right or reason to gather into its columns this species of matter concerning stage people, whether based on fact or fancy, than a religious paper would have to publish the backslidings of the clergy. The substantial success that we have gained by faithful regard for this principle is proof of its truth. Moreover, we have employed the ablest writers in all the departments that go to brighten our pages. And we have perfected our facilities for obtaining the copious news of the stage and reporting the dramatic happenings in other cities. Besides, a number of invaluable trade features have been introduced for the guidance and assistance of the business men of the profession.

The advertising patronage enjoyed by THE MIRROR aggregates more than that of all the small-fry dramatic sheets combined. Managers and actors have found from experience that THE MIRROR is the only theatrical advertising medium. Our circulation throughout the whole country, as shown by the books of the American News Company, has constantly widened. It may be mentioned that since the 21st of August last each week our editions have been completely exhausted by extra orders from the various News Companies. The growth of our subscription list has kept even pace with the steady rise in sales.

Wiggins as an Advance Agent.

This is the age of advertising. Nothing is sacred to the agent in advance. In the most picturesque spots we meet with notices of things to be sold or to be seen. The fences glare with red, white, blue and yellow letters all descriptive of some wonder of art, and invention seems paralyzed. But no! Wiggins is to the fore.

Never until now have the convulsions of nature been utilized for advertising purposes, but Wiggins has done it. The whole the boundless continent is in a scare. On every tongue the name of Wiggins resounds. Black, white and red people talk of nothing but Wiggins and his seismatic prophecies.

Earthquakes "is riz," and if the main purpose of advertising be to force some coming event into abnormal notoriety, then surely no more potent power can be found than the terrific upheaval of our globe.

Wiggins has done it. And for what? Why, to advertise Wilson Barrett and Claudian, of course. Claudian depends upon the earthquake and Wiggins is its prophet. As an advance agent commend us to Wiggins.

The Morality of the Stage.

While a newly arrived foreign actress, assisted by the daily press, is doing all she can to bring the profession with which she unfortunately happens to be connected into notorious disrepute, an American actress comes forward with a timely antidote in the form of a warm defense of the stage and a strong plea for the rights of the player's private character. We refer to an article entitled "Is the Stage Immoral?" written by Fanny Davenport for the forthcoming October number of the *Brooklyn Magazine*, the editor of which has furnished THE MIRROR with advance sheets of the contribution in question.

Miss Davenport takes a sensible view of the situation. She points out the fact that all professions are more generously judged than the dramatic, whose detractors are legion. She asks, Are all to be condemned for the sins of the few? She emphatically denies that the stage breeds immorality, and shows how idle and vicious reports are circulated and magnified until they are accepted as veritable, however perverted or absurd. She alludes to the public's eagerness to feed on scandal, entirely overlooking the source of information in its insatiable greed. The fair champion bluntly says that "no one who has won name and fame honestly could retain either if her nights were passed in dissipation and her days in bed."

Miss Davenport dwells upon the prevalence and the injustice of the popular idea that all players must suffer contumely on account of the unenviable notoriety acquired by a small minority. She also draws attention to the outsiders that embrace the stage for no other purpose than to give publicity to their harlotry. The article concludes with the assertion that "we can look with the greatest satisfaction upon our stage to-day and those who exalt and raise its standard. We find those countries the wisest and greatest and the most prosperous where it is encouraged, supported and admired; where the efforts of the prejudiced cannot destroy it nor malignant condemnation extirpate it. Let one and all concerned in it strive together to make it the means of improvement, amusement, instruction and refinement, and truly, in the words of the great actor-author 'To hold, as 'twere, the mirror up to nature; to show virtue her own feature, vice her own image, and the very age and body of the time its form and pressure.'"

Miss Davenport's article will commend itself to all true friends of the stage as an earnest, straightforward statement of opinion by a woman that loves and respects her calling. Appearing as it does in a periodical for which one of the most violent and bigoted clerical assailants of the drama and profession is a regular contributor, the good seed will fall on neglected ground.

Personal.

STANHOPE.—The portrait presented above is that of Adeline Stanhope, who is now playing a leading role in Zitka. Miss Stanhope is one of our best leading women in heavy roles, and is very handsome in face and figure.

RUSSELL.—Lillian Russell has become very popular with the San Franciscans.

SALVINI.—Alexander Salvini has declined an offer to do juvenile leads in Fanny Davenport's company.

BINDLEY.—Florence Bindley is meeting with success in the South on this her first starring tour.

CROWDED.—A sudden rush of correspondence caused the crowding out of much provincial matter in this week's MIRROR.

BECKET.—Mrs. Harry Becket, widow of the comedian, has remarried. The groom is a wealthy Englishman with a military title.

SANGER.—Frank Sanger was a wrapt observer of the production of Hoodman Blind at the Grand Opera House on Monday night.

MATHER.—Margaret Mather opens her season at the Union Square Theatre on Dec. 20, at the close of the Modjeska engagement.

MODJESKA.—Mme. Modjeska has rented a carpenter shop in Wooster street for the purpose of getting up the scenery for Les Chouans.

FITZ-ALLAN.—Adelaide Fitz-Allan, a young and talented leading lady, is still at liberty. Miss Fitz-Allan has supported Mlle. Rhea and Kate Claxton.

BANGS.—F. C. Bangs has opened his tour of the South, but striking the earthquake region he finds the people a little timid about attending the theatre.

MACAULEY.—Ladies of Louisville are moving in the matter of the proposed benefit to Mrs. Rachel Macauley. The lady has been asked to name the date.

BOOTH.—The idea has gone abroad that this is to be Edwin Booth's last season on the stage. Such is not the fact. Mr. Booth will play a year longer.

WINTER.—Percy Winter, the son of the dramatic critic of the *Tribune*, is a member of Miss Ward's company. He displays considerable talent for his work.

ALDRICH.—The wedding reception of Louis Aldrich's newly married daughter takes place to-day in Boston. Cards have been issued to a large number of friends.

DAUVRAY.—Helen Dauvray was called before the curtain five times at the end of the first act of One of Our Girls, at the Park Theatre, Boston, on Monday night.

CLEVELAND.—The first performance of Prince Karl by Richard Mansfield in Washington, on Monday night last, was attended by President and Mrs. Cleveland.

ADAMS.—W. T. Adams, of Boston, better known as "Oliver Optic," visited his son-in-law, Sol Smith Russell, in St. Louis last week, and attended a performance of Pa.

GOODWIN.—Frank L. Goodwin says that Clara Morris' health has not been so good as it is this season in several years. The actors that play with her rejoice in consequence.

BARRETT.—Lawrence Barrett begins his annual engagement in Brooklyn next week, which will be the last appearance of the tragedian in the neighborhood of New York City this season.

ABBEY.—On Tuesday next Henry E. Abbey sails for Europe on the *Alaska* to arrange for the two concerts which Mme. Patti gives in Dublin in November prior to her departure for this country.

WILKIE.—Hubert Wilkie, star of the Rat-Catcher company, who has been seriously ill—at one time his life being despaired of—is out of danger. He is being well cared for in a hospital at Louisville.

SMALL.—Frank Small has been engaged as manager for Marie Prescott. He will have charge of the tour.

LOTTA.—In making up her tour, Lotta left out New York, and but for the chance engagement at Poole's Theatre would not have appeared in the Metropolis this season.

ELMORE.—Marion Elmore was almost prostated last week by the sudden shock of hearing that a younger brother had been run over and severely injured. At present he hovers between life and death.

CURTIS.—Foolish stories are current about the state of B. M. Curtis' mind. Except that it has been exercised by the delay in getting his new piece ready, Mr. Curtis' mentality is in a perfect normal state.

THORNE.—Edwin Thorne, who is touring the South in The Black Flag, is not in the best of health. In Augusta, Ga., last week he apologized to the audience for his lax energy in the role of Harry Glyndon.

LANGTRY.—Mrs. Langtry will play a California engagement next Spring, and may probably leave San Francisco for Australia. Since her American trip she has had several tempting offers to visit the Antipodes.

HILL.—J. M. Hill hates to write letters, although he is fond of writing poetry. He prefers to transact his business verbally. He is overrun with applications from all sorts of people for all kinds of positions.

COLLIER.—Edmund Collier played Virginius for the first time, in Jersey City, at last Saturday's matinee. As the season advances Mr. Collier will continue to add to his repertoire, selecting from Shakespeare principally.

DUFF.—The love that John Duff feels for his son-in-law, Augustin, is as beautiful as it is rare. Ordinary adjectives are inadequate to describe his admiration for the pushing and universally popular young manager.

CAZAURAN.—A. R. Cazauran has almost miraculously recovered from the severe attack of illness that a short time since prostrated him. He is somewhat feeble yet, but he is able to visit the theatres and frequent his old haunts again.

LARGE.—The largest house since the beginning of the run of Held by the Enemy was on last Saturday evening, when every seat and every box in the Madison Square Theatre was sold and money was refused for standing room in the balcony.

WEBB.—Mrs. Harriet Webb has resumed her classes in elocution for the season. She is one of the most successful teachers in the art of elocution and art culture. Mrs. Webb will give occasional readings in public and private during the Winter.

DE BELLEVILLE.—Frederic de Belleville was offered an engagement for the season at the Madison Square. Having signed with Rose Coghlan he was obliged to decline it. Mr. De Belleville will very likely be with Mr. Palmer next year.

COGHLAN.—It is claimed that Charles Coghlan, with Mrs. Langtry, receives the largest salary every paid to a leading man. His salary with Stetson may have been larger, but he didn't get it; and opinion is divided as to whether he earned it.

DESMOND.—On Grand Army Day in Pittsburg, Oct. 5, Helen Desmond will recite "Sheridan's Ride" for the veterans. The committee will provide her with a conveyance, and she will be driven rapidly from camp to camp, four or five in number.

SCANLAN.—W. J. Scanlan is in his fourth week at Poole's Theatre. For a new theatre this engagement is phenomenal. Next, the closing week, Mr. Scanlan will present The Irish Minstrel. Dates out-of-town that cannot be cancelled forbid an extension of the engagement.

NOVEL.—The dresses that Fanny Davenport is having made for Beatrice in Much Ado are said to be novel and beautiful in a marked degree. This lady has always maintained a reputation for the elegance and originality of her toilettes. She personally designs every dress she wears.

MAYOR.—Annie Mayor, for a long time Williamson, Garner and Musgrove's leading lady in Australia, has been quietly sojourning in the city during the last two or three weeks. She has declined one or two desultory offers. Miss Mayor is a handsome woman on the sunny side of thirty.

BELLEW.—Kyrle Bellew seems to have found his way to Mr. Wallack's confidence. He has been given exceptional powers in the way of making additions to the company and selecting English plays. In no other leading man since Montague has Mr. Wallack reposed so much faith.

MATHEWS.—Charles H. Mathews has resigned his position as assistant manager of the Grand Opera House, and his brother William takes his place. Mr. Mathews parts with Mr. French on the most friendly terms. He takes charge of a Broadway office devoted to Henry E. Abbey's interests.

MATINEE.—Among those who have accepted invitations to be present at the professional matinee of Shane-na-Lawn at Poole's Theatre this (Thursday) afternoon are Mrs. Langtry, Violet Cameron, Henry E. Dixey, the Casino company, McCaull's company and many others.

TYNDALE.—Eleanor Tyndale, the girlish *debutante* who is seen in The Queen's Favorite at the Star, has a monopoly of youth and comeliness in Genevieve Ward's company. She is a sweet and graceful young lady, and beneath her inexperience shows aptitude for the profession she has chosen.

MILN.—George C. Miln, the tragedian, is in town. He proposes to open season about the middle of October.

LEWIS.—Lillian Lewis is playing a phenomenal engagement in Louisville. Her performance of Odette has met with great favor.

MOORE.—Adelaide Moore will open season at Coldwater, Mich., on Oct. 4, and fill dates in that State that were cancelled last season. Miss Moore will travel in an elegant Mann Boudoir car especially built for the tour. Her full season is booked.

FREW.—Charles Frew plays but a small part in Over the Garden Wall, now being presented at the Windsor; but his elaborate make-up and unctuous acting makes it stand out prominently. Mr. Frew is very happy in make-up in whatever character he assumes.

EXHAUSTED.—The cheerful reporters ran out of their stock of cut-and-dried commonplaces in reporting the conversations held with the large dramatic brood that came to the city in ships on Sunday. The average daily paper interview can combine more notoriety to the nonpareil square inch than any species of the *genus homo* on this terrestrial sphere.

BANCROFT.—Helen Bancroft plays the small part assigned her in the The Scapegoat so well that it has augmented her reputation considerably. Although the lady has had better roles she has never appeared to so much advantage. She is astonished herself at the favorable impression she has created.

JANISH.—Mme. Janish sailed from France last Saturday, and will open her season the last week in October, though in what city has not yet been definitely decided. The following have been engaged for Janish's company: Nellie Donald, Virgie Graves, Guy Spangler, Henry Pincus, Leo Cooper and John Ramsay.

BYRNE.—Bessie Byrne writes that she is very well pleased with her success on tour, but that she has been once more deluded in selecting a manager. She says: "I have a network of treachery and fraud to contend with, but hope to be equal to the situation. I am receiving great support and encouragement from the press. In Leah I have made the success of my life."

BIRD.—Edith Bird, the clever little actress whose sketch of the "tough" street waif, in Gunter's Wall Street Bandit, made a hit on the first night, is a very refined lady off the stage. Her portrayal is quite Dickensonian in its breadth of humor. The character as she depicted it might readily be taken for the sweetheart of Mose, the celebrated gentleman who used to "run wid der machine."

DREW.—Sidney Drew is a promising young comedian who inherits in no small degree the comedy talent for which his family name is celebrated. His work as exhibited in the piece now playing at the Fourteenth Street Theatre lacks finish, but he is young and inexperienced and practice will smooth the rough corners of his acting.

WELBY.—Bertha Welby has drawn good houses in Oliver Twist at the Third Avenue Theatre. Two of the best audiences of the season at that house attended on Monday and Tuesday nights, and this in spite of the intense heat. By special request, Oliver Twist will be repeated on Saturday night. On Thursday and Friday nights Mrs. Henderson's Martyr Mother will be presented.

DORNEY.—Richard Dorney has returned from his foreign trip invigorated and strengthened for his arduous but congenial duties. He will begin at once his amateur detective business, shadowing people that buy seats at his employer's box-office in order to discover whether they are in league with the speculators. Mr. Dorney enjoys his enviable position hugely. He is, indeed, an invaluable person—in his present place.

VERNON.—W. H. Vernon, Miss Ward's leading man, is an actor who thoroughly understands his business. He is short and stout and therefore unfitted in physique for the heroes of drama, but if he confines himself to the heavier roles he ought to become quite popular. Mr. Vernon made a good beginning Monday night as Bolingbroke in The Queen's Favorite. His pronunciation, however, is incorrect at times. Orthoepist Ayres ought to take him in hand.

GUNTER.—Archie Gunter is a bright enough writer and some of his sporadic dramatic ideas are good. But he has made a good many mistakes lately. The last and most egregious of them all is in A Wall Street Bandit. And even this piece may succeed with the public yet where it failed with the critics. It is quite bad enough. Did not Prince Karl catch on after it was damned by the wisest men on the press? True, Mr. Mansfield had to work into it his attractive little accomplishments. But maybe there is some good Samaritan of a specialist in the Wall Street Bandit cast to perform a similar office.

ABBEY.—Henry E. Abbey, thanks to the Bernhardt boom, states that he has liquidated almost the last of the heavy indebtedness incurred by his plucky but disastrous operatic season at the Metropolitan. It is not generally known that John Schoeffel has a half interest in all of Abbey's dramatic and musical enterprises and speculations. Mr. Schoeffel is a financier of exceptional ability, and it is to his clever manipulation of affairs that Mr. Abbey owes much of his success as a manager. But Mr. Schoeffel is as retiring as he is gifted with business acumen; and he is content to give his partner all the glory of Napoleonic management and remain in the dim background himself.

The Usher.

Mind him who can! The ladies call him, sweet. *In Ushering*
—LOVE'S LABOR'S LOST.

Teddy Solomon's spirits are not the least dashed by the startling reception that unexpectedly met him on his arrival in England. The cablers have already dwelt upon those little affairs and I shall merely quote a few lines from a letter the young composer has written to THE MIRROR. "I have two or three troublesome matters to fix," he says, "and then I shall be all right. I think I shall be permanently and pleasantly settled by October, and with all my troubles over. They are roasting me as usual, I see, in the American papers. I was very sick coming over and I'm not well yet. I miss the wife and baby and am fearfully wretched being alone. Several offers have been made to me to conduct at good, big salaries, and I shall seize the best presently." I thought the trouble with Solomon in England was that "the wife"—the original wife, I mean—wouldn't let him alone. If the *Herald's* interview with Lillian Russell, telegraphed from 'Frisco, be authentic, that adaptable prima donna does not share in the fearful wretchedness which besets the absent Teddy.

* * *

The Main Line folks are going in for some realistic advertising of "the idyl of the rail." A genuine working switch, with signal light, stands on the sidewalk in front of the Lyceum to put the people on the right track to the box office. In the lobby is a perfect little model of a locomotive, with every detail complete down to the tools in the box and the boiler rivets. Engineer De Mille intends getting up steam in it next week and running it around the place on a circular track.

* * *

No hitherbound ship is worth speaking of just now that hasn't on board a party of more or less distinguished foreign pros. To-day (Thursday) Wilson Barrett and the Princess' people are due on the *City of Chester*. Henry French, spyglass in hand, will watch for them in the offing on board his yacht *Loanda*, which is regularly pressed into service to transfer incoming theatrical notabilities from Quarantine to the Battery. It is often a subject of speculation, by-the-way, how the Frenches, *pere et fils*, get all the big plums in the London dramatic pudding, securing the American rights for everything worth having. The *modus operandi* is simple. Mr. French, Sr., is a plucky capitalist. When Wilson Barrett, for example, is about to produce a melodrama like Hoodman Blind, French offers to pay him, say, $1,000 down to hold the American right of representation. Barrett is glad to get a windfall of this kind; he knows that the money will partly reduce his losses in case of failure, and he is also aware that the agent is sharing the risk. So French obtains the play. If it fails he is out of pocket; if not he has outgeneraled all other competitors and holds a winning card. It is because of this speculative courage that the firm of French and Son practically control the American market for English plays.

* * *

May Fortescue will follow closely on the heels of the Barrettian crowd. She is a passenger aboard the *Etruria*, which steamer is expected to arrive at this port next Sunday. The Fortescue is accompanied by her mother and sister. The latter is a member of the young lady's supporting company. The *Etruria's* passenger list, moreover, includes Charles Sugden, of the Haymarket; Fred Terry; Findlay the stage manager; Kate Hodson, and Captain Riddell, Miss Fortescue's secretary, whose business it is to open and reply to all missives left at the stage-door by the sappy sons of dudedom. The opening play on Oct. 18, at the Lyceum, will be Gilbert's Gretchen Sugden is to play Mephisto, Terry Faust, and the new star Martha. The rest of the cast will be made up from players that are American, you know. Gretchen is to stay on a fortnight, and then Frou-Frou goes up. Mr. Frohman wishes MIRROR readers to know that Miss Fortescue has been on the stage five years and that the demand for seats for the first night is very large.

* * *

A captious correspondent, who does not appear to understand how much license for renouncing the devoted band of "the interviewed" claims as its privilege, indulges in the following growl: "I read an interview with Mrs. Langtry in yesterday's *Herald*. Speaking of Mr. Coghlan's play, Enemies, she remarks that the piece proved such a success in London that Georges Ohnet felt justified in adapting it for the French stage. Mrs. Langtry must think the American public is very little acquainted with dramatic happenings abroad, else she certainly could not have made such an assertion. Georges Ohnet wrote a novel, 'La Grande Mariniere.' Mr. Coghlan read it and afterward turned it into a play for Mrs. Langtry. Georges Ohnet in his turn produced a dramatic version of his novel at the Porte Saint Martin. Now, as between the two gentleman, who is the adapter? It is the Le Maitre des Forges *vs.* Lady Clare case over again."

* * *

My correspondent further grumbles about Daly's alleged misrepresentation of his company's reception in the German capital. "Mr. Daly being interviewed," he continues, "expressed himself extremely gratified with his artistic success in Berlin. Evidently the genial and universally popular manager did not find time to glance at the criticisms in the German papers, else a part of the sweet delusion under which he labors would have been dispelled." The "genial and universally popular manager" is good.

* * *

Elliott Barnes, whose name will be everlastingly preserved to posterity as the mighty genius that conceived Only a Farmer's Daughter, has written a book. It is described to me by the author as a humorous novel designed to satirize the players that are made, not born. The title is "A Tramp Actor," and the book will shortly be published by Belford and Clark.

* * *

Eliza Weathersby (Mrs. Nat Goodwin) and her mother returned from Europe early in the week. They have located for the Winter at the Arno. Miss Weathersby's health is not good, and she has been under the doctor's care since her arrival. I don't wish anything ill to befall Loie Fuller, but I should like to see Eliza Weathersby essay the part of the youthful cracksman in Little Jack Sheppard, just to show us what a skilful and practiced burlesque artiste could get out of it.

* * *

The morning papers Tuesday devoted the regular daily Cameron column to long and highly colored accounts of how the actress came to leave the Hoffman House and go to the Hotel Madison. The frenzy of the press to elaborate every detail of this unpleasant and notorious case is as disgusting as the subject itself. None of them got the straight tip, which was simply that De Bensande told Edward Stokes that he meant to shoot Lonsdale in the hotel, and Stokes, in view of his own scrape some years ago, was unwilling to run the risk of a catastrophe that might ruin the good name of his hostelry.

* * *

Ross Raymond, the clever writer and cleverer swindler, writes Sing Sing in the corner of his cards at present. He will remain there, assisting the industries of the State, for two years, after which some officials in Richmond will endeavor to locate him for a protracted term in a safe Virginia retreat. A few years ago Raymond did the dramatic work for the *Herald* and wrote a number of plays, none of which were produced, however. He had a wide acquaintance in the profession and was generally liked for his brightness and sociability.

* * *

THE MIRROR'S glittering array of brilliant features is attracting wide attention. The Giddy Gusher's unique and original papers, Nym Crinkle's corruscations, Gawain's racy screeds from London, not to speak of the other departmentalists, form an unequalled array of contributors. Our dramatic and musical criticisms are justly noted for their intelligence, impartiality and ability, our editorial opinions are quoted far and near, and the weekly budget of the latest news and gossip of the stage presented in the news columns completes a theatrical review and record that is second to none in the world.

* * *

T'other day my friend Dr. Robertson happened to tell Nat Goodwin that a certain patient of his, well-known in the profession, was being saved from starvation by the pleasant operation known as tracheotomy.

"Does he take all his food through the pipe let into his throat?" asked Nat.

"Every atom," replied Robertson.

"By George!" remarked the comedian, meditatively, "what a lot of money he must save on toothpicks!"

* * *

The last number of *The Journalist* contains a sketch and picture of George H. Sandison, of the *Star*. Mr. Sandison is a worthy subject for such a compliment. From personal knowledge I can truly say that he is one of the most alert men and unquestionably the hardest worker connected in an executive capacity with the daily press of this city. His industry amounts to positive genius. Early and late he toils at his desk and he performs the labor of three or four persons. *The Journalist*, by the way, is a capital paper. It has a field all its own and it fills that field admirably. Mr. Forman deserves credit for having taken a journal that was a failure in several other hands and established it successfully.

* * *

Irene Verona, rested and refreshed by her vacation, has gone back to Evangeline to play Gabriel. The manager said he couldn't get along without her, and as all the intervening Gabriels had proved troublesome or unsatisfactory, Miss Verona consented to resume the part in which she made such a pleasant impression last season. Her handsome husband, Frederic Darrell, has dropped into a nice engagement with Brother Brotherton, who secured him for the small town Little Tycoon party at a big town salary. Darrell went to Philadelphia yesterday for rehearsals.

* * *

The manager of the Rat-Catcher company found three letters lying on a table in the box-office of Heuck's Opera House, Cincinnati, one night last week, addressed to Jay Hunt, May Wilkes and Rachel Booth. The letters had been carelessly thrown down, and a blotter lay across them in such a way as to leave a curious combination of names exposed to view. They made "Mr. Jay Wilkes Booth."

* * *

I met James Lewis Tuesday night enjoying Goodwin's fun-making in Little Jack Sheppard. Lewis is one of the most modest men that walks the boards. He never can be got to talk about himself or his achievements. Nevertheless, his was the most pronounced success of the Daly people abroad. Even in France and Germany, where they wouldn't accept Ada Rehan's peculiarities of style, Lewis was received with immense applause. He looks pale and thin after his continuous hard work.

* * *

A correspondent wants to know the names of the old folks incarcerated—I mean dwelling in the Forrest Home. I believe there are nine, all told, the list comprising Mrs. English, Mrs. La Forrest, Rachel Cantor, Mme. Michels, Margaret Parker, George Spier, Frank Lawlor, J. A. Smith and Herr Kline. Not an altogether satisfactory showing, is it? It is a grievous pity that Forrest's noble but poorly governed legacy to the profession should have resolved itself into so restricted a scope.

* * *

At the Standard Saturday during the third act of the Wall Street Bandit one of the footlights flared above its glass chimney and charred the wooden guard that crosses the stage. The smell of the scorching wood alarmed a number of nervous people—including several doughty stockholders and a brave newspaper critic—who picked up their hats and made for the street sans ceremony. By and bye they returned one by one, looking sheepish and ashamed. And well they might, for their conduct was most reprehensible. There was obviously no real danger from the light, but had the alarm spread through these cowards running away a panic might have ensued, with the usual dire results. People who cannot control themselves ought not to visit the theatres or any other public gathering where the safety of others is likely to be jeopardized through their idiotic impulses. And these remarks apply particularly to the fearful fools that were frightened by a smell at the Standard.

* * *

What is this? I mean the Metropolitan Amusement Company that has been incorporated under the laws of New Jersey and whose prospectus states that the capital stock consists of 10,000 shares at $10 each. Because the concern is metropolitan its office is located in Jersey City. The names of the officers and directors are unknown in the dramatic world. The circular before me sets forth that the company has been formed "for the purpose of supplying lawful and popular amusements at popular prices to the thousands." Among the other things that this M. A. C. sets out to do are the following:

This company pledges itself to maintain the popular-price system in all its operations whether it be Theatrical; Operatic or Athletic.

To dispense with the system of advertising by means of "Lithographs," and appeal to the intelligence of the public by using the "Press" as its advertising medium.

To engage none but first-class talent in their several respective lines.

To dispense with the objectionable "programme" filled with advertisements and substitute therefor a neat "programme" or "bill of the play," which will meet with hearty commendation at the hands of the public, we are certain.

To at all times consider we are catering to the public—not the public to us—and endeavor to secure to them convenience and comfort.

Here we have some nice Utopian plans expressed with a sublime disregard for grammatical rules. The circular goes on to say that it is doubtful where operations will be commenced, but land is being examined in New York and Philadelphia. If I were a stockholder in M. A. C., it strikes me I should be anxious for more definite information.

* * *

The *Herald* has been up to its old trick again of appropriating items by the wholesale from THE MIRROR without acknowledging the source of inspiration. Of a half column of dramatic gossip in Friday's *Herald*, comprising seventeen paragraphs, nine were pilfered from the number of this journal published the day before. Of course imitation is the sincerest flattery, but where it takes the form of persistent th— ahem!—journalistic kleptomania the time has come to protest.

* * *

In mediaeval times when a man wanted to pay off a grudge against his neighbor it was a favorite practice to lie in wait at some convenient corner and deftly stab him in the back. Nowadays the pen has taken the place of the dagger, but the old custom is still popular. A short time ago a stage manager put a piece on very successfully at a down-town theatre, in spite of many difficulties. Some jealous wretch was moved to indite an anonymous letter to the promoter of the enterprise, in which every known form of vituperation, envy, hatred and malice was resorted to. The victim, moreover, was accused of the unpardonable sin—in professional eyes—of being a hoodoo, or bringer of ill luck. The star to whom the malicious missive was addressed publicly handed it to the intended victim with the quiet remark: "This scrawl says you are always in bad luck Then, all I have to say is that it is time your bad luck ended." So the malicious attempt was frustrated.

* * *

I have on my desk a batch of telegrams from various managers in different parts of the country. Some are long, some short, but all are fulsome in their praise of the several stars or companies by which the senders are employed or in which they are interested. The cost of sending these messages yesterday aggregated about $55. That $55 will go to waste, and to save enterprising managers in search of free advertising useless trouble and expense, I will state that THE MIRROR has no intention of being "worked" in this handy way. All telegrams from managers that speak of audiences being "wildly enthusiastic," actors receiving "cheers and tremendous applause" and "frequent calls," fabulous receipts and "hundreds turned away"—together with all forms and modes of puffery—will be promptly consigned to the w. p. b., where they properly belong.

* * *

The telegraphic matter received from THE MIRROR'S out-of-town reporters is news. The most of the managerial dispatches are pure, unadulterated rot. Our correspondents are instructed to cover events of such importance or interest as to warrant the use of the wire, and they can be trusted to do all that is necessary. If managers have any news to communicate, that is a different matter. I shall always be glad to use such material when it comes from a reliable source, with the sender's name appended. But managers and agents must learn to discriminate as to what is and what is not news. Self-supplied flattery and noisy acclaim is not news.

Mr. Cowper's Side of It.

W. C. Cowper called at THE MIRROR office the other day to make a statement as to the stories current regarding Blackmail. Mr. Cowper was rather severe in his comments upon the "talent" submitted to him as material for making up the cast of the play.

"I can hardly believe that the Deity had a hand in the creation of the so-called actors sent from an up-town agency. To say that Mr. Harcourt was unequal to the part of Cheval is to put it mildly. I discharged him along with eight others. He tried to forestall the discharge by resigning. Cheval is one of the strong parts in the play—more prominent, in fact, than the star in the first acts. The play has been rewritten during the Summer and Cheval and other parts much strengthened.

"Now as to the man Murphy's story about the leaping. I have been a middy in the English Navy and have had considerable athletic training. It is the law of the service that an officer shall not order a subordinate to go where he (the officer) dare not lead. After I had done the leap successfully, my friends and the management insisted that I should discontinue it and engage a substitute, as a mishap would stop the performance. So Murphy was engaged to do the leap. On the night he was hurt I noticed that he was intoxicated, and I reproached him with his condition. He stoutly denied the charge, and I reluctantly allowed him to make the leap He jumped wildly, and thus came to be hurt. Nobody shoved him. That is all in his imagination."

Dr. Griffin's Visit.

Dr. Hamilton Griffin, step-father of Mary Anderson, arrived in this country on the Britannic last Saturday afternoon. To a MIRROR reporter who saw him soon after his arrival, Dr. Griffin, who appeared in the very best of health and spirits, said:

"I left London Wednesday a week ago, at which time Miss Anderson was at Westgate-on-the-Sea. She is to play the week of Oct. 11 in Dublin, for the benefit of the Charleston sufferers. No, she is not going to make it an occasion for trying any new piece, but will keep to her old repertoire. When she left America she looked forward to a rest of two years, but you cannot depend on a theatrical star—they change their minds so often.

"There is some talk of Miss Anderson playing in London in January, but it is only talk as yet. I don't like to give you anything until it is definitely settled. It is not settled that Miss Anderson will return to America to act when she is fully rested. In fact, no arrangements whatever have been made for the future. She is in perfect health. My only reason for coming over alone is to attend to some business, which may detain me here two weeks, and may keep me two months."

The Cameron's Coming.

Violet Cameron, as the newspapers have widely proclaimed, arrived last Sunday on the *Aurania*. When a reporter of THE MIRROR paid her a visit at the Casino on Tuesday, she seemed in very good health and spoke hopefully of her prospects. She was dressed neatly, yet not at all showily, and by the plainness of her attire easily eluded the few morning newspaper men who had been watching for her at the stage entrance.

"I suppose there's no use in my telling you that my last has been a very pleasant season," she said, "or that we had a very rough voyage across. I was seasick for the first time in my life. Do I like the papers? Well, I never read the morning papers; but I do not think they would worry me. They can say whatever they like, so long as the public come to see me on the stage.

"But, of course, this doesn't interest you. Let me tell you, then, that I begin rehearsals of The Commodore to-day, and that the piece will be in good shape when it is put on Monday night. If the American public like good singing, good acting, pretty girls, bright costumes and clever comedians, they will be pleased with us. I play here about seven months—six weeks at the Casino, one week in Brooklyn, a week in the city again, and then on to Philadelphia. That is as far as I know, and I really am ignorant of the whereabouts of most of the cities we are booked to appear in, whether they are North, East, South or West. I am not feeling just as well now as I ought to, for I was sick with worry and trouble just before I went away. Besides The Commodore, I may produce the burlesque Kenilworth, which met with great success when we produced it in Dublin for three nights about a month ago. Whether we produce it at the Casino or not has not been decided. I have not determined yet what I shall do at the end of the seven months engagement here. I may not return to England at once, and I may."

Mme. Modjeska's Season.

Mme. Modjeska arrived in the city on Monday last from Long Branch, preparatory to beginning rehearsals of Les Cheniers, with which she opens her season at the Union Square Theatre on Oct. 25.

"I have not been very well since I left Denver," she said to the MIRROR reporter who called on her at the Clarendon House, "but I am picking up now. I am trying to get home at the Holywood, in Long Branch, and the sea air is doing me much good. I have three new pieces—Les Cheniers, which will display some handsome scenery and new costumes, and which I have great hopes in, as my part is a very strong one and is lit up with many bright bits of comedy. The second is from the German, and is called Daniela, while the third is the work of Julius Hawthorne and George Lathrop, and has not yet been named. As for my dresses, I am so little concerned over them that they have not been unpacked since they came from Paris. It will be time enough when dress rehearsals are called. We play eight weeks at the Union Square, four weeks in Boston, four in Chicago, four in Philadelphia, and so on all over the country, there being very few short stands. Altogether we play a season of thirty weeks, and pausing during Christmas or Easter week, the season ends the first week in June, and I and them must probably go direct to a little place on our ranch called El Descanso, which means in English, Rest. I have had enough of playing in Summer."

What is Said of Our New Feature.

Mr. A. C. Wheeler ("Nym Crinkle"), the brilliant feuilletonist, has been engaged by Mr. Harrison Grey Fiske to contribute a regular weekly dramatic feuilleton to THE NEW YORK MIRROR.—*Boston Sunday Herald.*

Mr. A. C. Wheeler, better known as "Nym Crinkle," is to contribute hereafter a weekly dramatic feuilleton to THE NEW YORK MIRROR. THE MIRROR is an excellent dramatic journal, and his new feature will add to its attractiveness.—*Boston Post.*

Mr. A. C. Wheeler ("Nym Crinkle"), whose brilliant and entertaining criticisms on things theatrical are familiar to the readers of *The Post*, will hereafter contribute a regular weekly feuilleton to THE NEW YORK MIRROR.—*Washington Post.*

The enterprising New York MIRROR has engaged A. C. Wheeler ("Nym Crinkle"), dramatic critic of the New York *World*, to contribute a regular weekly dramatic feuilleton to THE MIRROR.—*Boston Transcript.*

Mr. Harrison Grey Fiske, the brilliant editor of THE NEW YORK MIRROR, has engaged Mr. A. C. Wheeler to contribute a regular weekly dramatic feuilleton to his paper. Mr. Fiske, always quick to see and secure the ablest dramatic editors in New York, has once more made a wise move in this. "Nym Crinkle" is well known as a brilliant writer on dramatic matters, and his engagement will certainly, as Mr. Fiske puts it, add materially to the attractiveness of THE MIRROR.—*Cincinnati Gazette.*

Mr. A. C. Wheeler, "Nym Crinkle," has been engaged to contribute weekly to the columns of this splendid dramatic journal, THE NEW YORK MIRROR. "Nym Crinkle" is a valuable acquisition from which the readers of THE MIRROR will derive great pleasure.—*Boston Courier.*

Mr. Harrison Grey Fiske, the editor of THE NEW YORK MIRROR, has engaged Mr. A. C. Wheeler, "Nym Crinkle," to contribute a weekly dramatic feuilleton to THE MIRROR. Mr. Wheeler is a writer of distinction on stage topics, and it is considered that his engagement will add materially to the attractiveness of THE MIRROR, which already is recognized as the organ of the theatrical managers and dramatic profession of America.—*Washington Home.*

"Nym Crinkle," Mr. A. C. Wheeler, most brilliant of American dramatic feuilletonists, has been engaged as a regular weekly contributor to THE NEW YORK MIRROR. This will prove an important addition to the numerous attractive features of THE MIRROR.—*Washington Evening Star.*

The dramatic season is opening and all interested in dramatic proceedings should read a first-class theatrical paper. THE NEW YORK MIRROR is the best of the weekly published. It is pure in tone and excellence, and handles its dramatic news under high art a literary journal.—*Battle Creek Morning Call.*

In adding to the already large list of excellent features in THE NEW YORK MIRROR the feuilleton of "Nym Crinkle," probably one of the widest read dramatic writers in the United States, the editor has again emphasized the policy of the paper, that of being the foremost dramatic publication in America. It is an exchange I always read with pleasure and profit.—*Boston Sunday Times.*

A. C. Wheeler ("Nym Crinkle") has been engaged to contribute a regular weekly dramatic feuilleton to THE NEW YORK MIRROR. Mr. Wheeler is a writer of distinction on stage topics, and his engagement will add materially to the attractiveness of THE MIRROR, which has long been the leading paper of its class in the Metropolis.—*Yonkers Gazette.*

"Nym Crinkle" has been engaged to write for THE NEW YORK MIRROR.—*Baltimore American.*

"Nym Crinkle" (Mr. A. C. Wheeler) contributes weekly a bright dramatic feuilleton to THE NEW YORK MIRROR.—*Boston Sunday Globe.*

THE MIRROR has added "Nym Crinkle" to the list of its regular contributors, and gets the benefit of his brilliant epigrams about current theatrical matters weekly.—*Springfield Republican.*

THE NEW YORK MIRROR, always bright and enterprising, has added to its attractive features a weekly feuilleton from the pen of that unique and brilliant writer, A. C. Wheeler, better known to the theatrical world as "Nym Crinkle."—*Buffalo Courier.*

"Nym Crinkle" has become one of the regular staff of THE MIRROR contributors. His spicy letters will be read with much interest.—*New York Amusement Gazette.*

"Nym Crinkle" Wheeler will hereafter contribute a weekly feuilleton to THE NEW YORK MIRROR. We congratulate Mr. H. G. Fiske and the readers of his paper upon the fact. Mr. Wheeler is one of the few critics whose opinions are worth reading. We may not always agree with him in his conclusions, but that does not alter the fact that he always leads up to them by pleasant paths.—*Jersey City Argus.*

Harrison Grey Fiske, Editor of THE MIRROR, has secured the services of A. C. Wheeler, "Nym Crinkle," who will hereafter contribute to the columns of that paper. Mr. Wheeler is well known as a lively writer, and whatever he writes about dramatic matters is interesting.—*New York Home Journal.*

A. C. Wheeler (Nym Crinkle) has been engaged to contribute a regular weekly dramatic feuilleton to THE NEW YORK MIRROR. This distinguished writer on stage topics will add to the already great attractiveness of the paper.—*Public Opinion, Washington.*

"Nym Crinkle," the well-known dramatic writer, is now contributing an excellent weekly feuilleton to THE NEW YORK MIRROR.—*Kansas City Times.*

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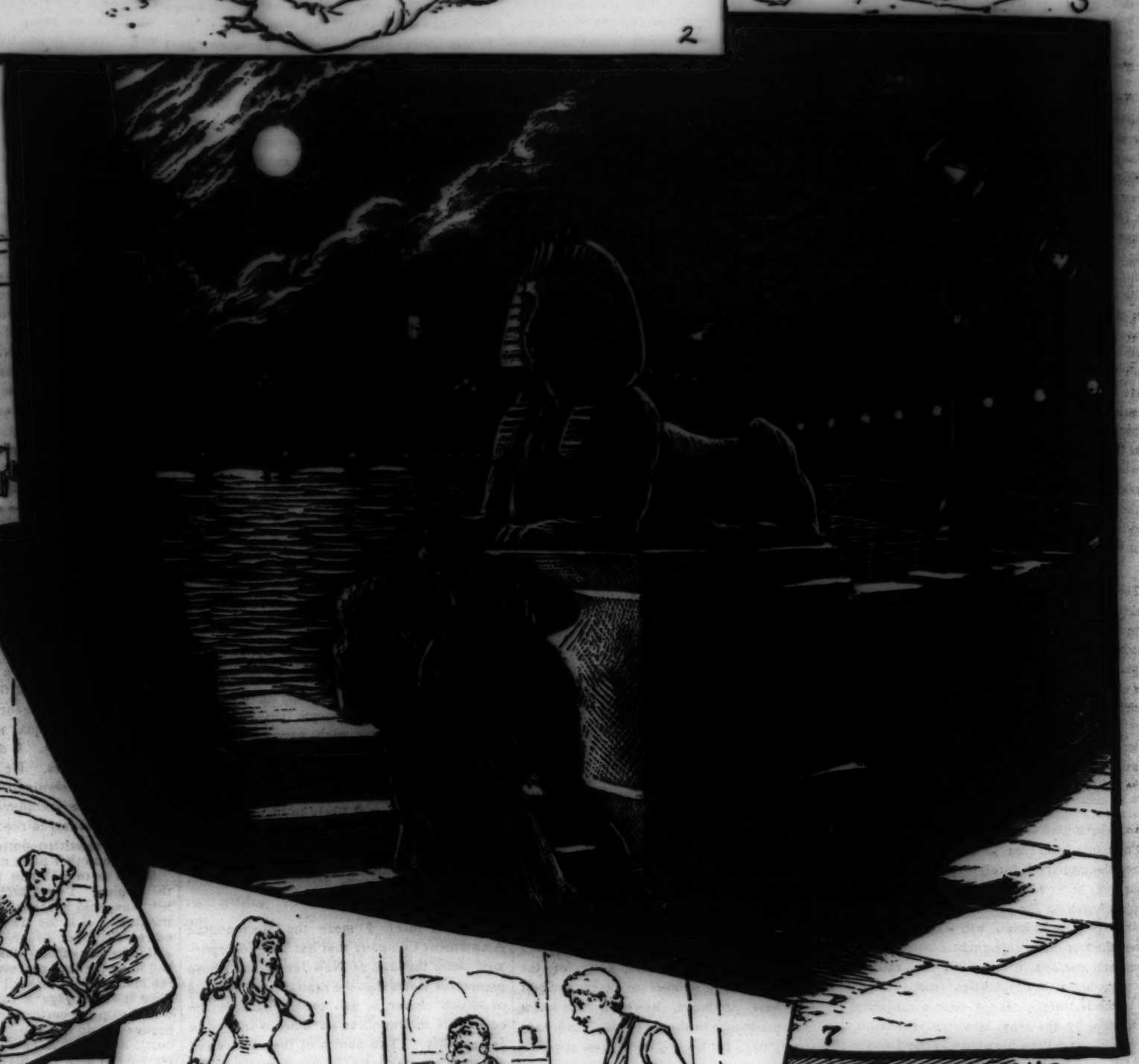
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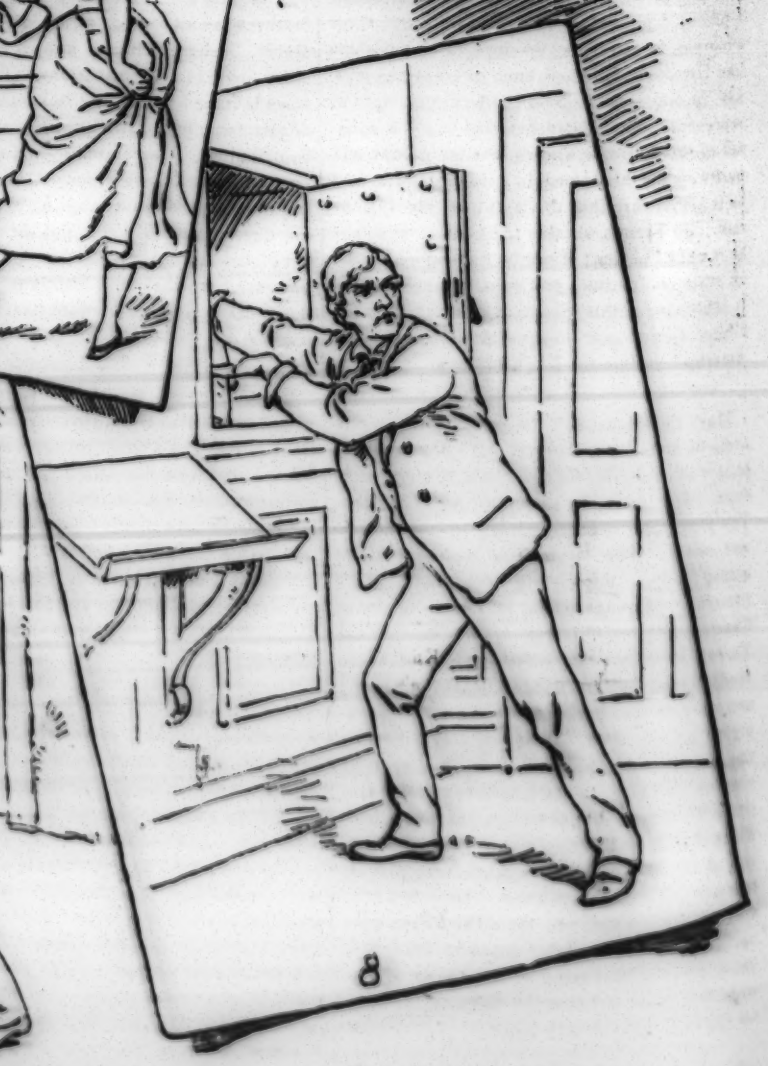
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BLINDMAN BLIND.—1. "THAT'S PRI-VATE PROPERTY." 2. THE FIGHT AT THE SPINNEY. 3. THE PARTNERS BURN THE WILL. 4. NANCE AND KIT IN LONDON. 5. JACK AND TOMTIT—THE RAT'S ROOST. 6. "THIS IS THE GIRL FOR ME." 7. CLEOPATRA'S NEEDLE, THE THAMES EMBANKMENT—DEATH OF JESS. 8. LEZZERD DRIVEN TO BAY. 9. THE PUBLIC VINDICATION OF NANCE—THE VIL'AGE CROSS AT ABBOT'S CRESLOW.

Brief Chronicles of the Time.

Lotta: I've nearly bankrupted myself in buying pretty slippers. It really takes a Saratoga trunk to hold all my shoes, especially those for the Marchioness, which I wouldn't part with for anything. It's quite a story how I got them. It was while in London, and we were way up to the last rehearsal of The Marchioness without my having got the proper kind of shoes. According to Dickens, I have to wear a pair of Sally Brass', and as she is very large they must come way out. Well, I couldn't get the real thing, try as I would, and I was in despair. But when I came to the theatre at night there were the very shoes I wanted, placed just where I should see them the moment I entered the dressing-room. There was no name attached, and to this day I do not know what trans-Atlantic cousin made me that most acceptable present, though I've often run over the list of those who must have heard my complaining.

My little Brazilian ape had not recovered from seasickness when he reached us, and through pity we petted him a great deal. Now he's so spoilt that we can do nothing with him. It's really laughable, the attention he requires. Mother, myself and the maid have to wait on him like a spoiled child. I have seen people with the "bighead," as it is called, but I never saw anyone have it from only a few days' petting. I call him Ko-Ko, and he's a very bad boy, a perfect tyrant.

* * *

Mose Fiske: When the English theatrical colony in New York was not so numerous, but had more "blarst" to the square inch in its conversation, and liked nothing in America but its dollars, John R. Scott used to be very much bored by the denunciation of our institutions. After his return from a professional visit to England, a little "spread" was given him at Windust's. John was pressed with all sorts of questions by the English contingent. Wasn't the roast beef better over there? Wasn't the mutton better? Wasn't the beer better? John's opportunity to turn the tables had come, and he seized it. He said: "Gentlemen, I *did* find one article over there superior to anything we have on this side." "What was it?" came in a chorus. "Englishmen," was the crushing response.

* * *

Charles MacGeachy: I think there is a genuine star in Stanley Macy. This is his third season as a performer—not as an actor. Three years ago he was simply a tragedian, and was known only in the Michigan back woods. I met him while he was engaged in pastoral barnstorming. I begged him to come East and rise. He made his metropolitan debut at the Star Theatre as a leading super in The Pulse of New York, and contributed his share to the damning of the play. He rapidly advanced from fifty cents a night to fifty dollars a week. He found his fate in The Kindergarden, and has never risen above its level. He is our only tragedian from Kalamazoo, and the eyes of Michigan are upon him. Not only is Macy a very funny comedian, but he is a good singer. There are comedians who can sing, but can't act; there are comedians who can act but can't sing; but young Macy is *au fait* in both.

* * *

Lew Dockstader: As you know, I have been for a number of years with Carncross' Minstrels, Philadelphia. It is the duty of every good Philadelphian to go to the minstrels just the same as to go to church, if not more so. One of the most ardent of those who attended the show was Frank Siddalls, the soap manufacturer. He was particularly pleased with my performance, as it came near his idea of what minstrelsy should be. Last Summer I spent my vacation at Atlantic City, N. J., where I became personally acquainted with Mr. Siddalls. We often talked about minstrel performances in general, and one day the conversation took a personal turn. He asked me why I did not get a theatre of my own. I told him that I had been anxious to do so for a long time, but that it would need a pocket much deeper than mine to bring about such a consummation. "How deep?" Mr. Siddalls asked. From this the conversation led on, the result being that we looked about Philadelphia for a suitable site. When we learned, however, that another minstrel show was to open in opposition to Carncross, we abandoned the idea and came to New York. We finally landed on the Comedy Theatre, but on learning of the number of failures with which that house had been connected we gave it up. I left the city for Lake Hopatcong, believing the scheme at an end. At last Mr. Siddalls made up his mind to go to Europe. Meanwhile he had, unknown to me, leased the Comedy Theatre, in spite of its bad repute. The day before sailing he telegraphed me as follows: "I have leased the Comedy Theatre for you. Come over and see what you can do with it. I sail for Europe tomorrow. I had better see you before I go." I came over at once, and immediately received *carte blanche* to go ahead and establish a permanent minstrel troupe in this city.

* * *

Alfred Thompson: The first attempt at electric light effects that I can remember was in the spectacular production of Babel and Bijou, at the Covent Garden Theatre, in 1873, under my direction for Dion Boucicault. It was in the shape of cymbals charged with electricity from a battery underneath the stage. These were to be clashed together by the chorus-girls, on which they were supposed to emit sparks. At the time of the rehearsals in Paris I was absent in Spain for the purpose of securing a celebrated dancer. The girls were not informed that the cymbals, which they handled quite carelessly, were charged with electricity, and as a consequence, when they struck them together, quite a number of them fell down on the stage, and when they recovered from the shock, refused absolutely to attempt the act again. So the electric light effect had to be left out of the spectacle altogether, to our great disappointment. The first time that electric swords were introduced into stage representation was in the duel scene in Faust by George Conquest at the Grecian Theatre over a dozen years ago.

The Old Masters.

The little consideration given to the methods and work of the earliest dramatists of our language, instead of impairing their adamant structures, reflects back upon the want of culture in their modern censors.

The designs, the plots, characters, intrigue and development of the old dramatists were always well laid and worked out with infinite ingenuity and design, and if properly studied would abate the excessive admiration of the modern school and teach its devotees that there were Agamemnons before our day.

From sources entitled to respect we hear condemnation of an element so fundamental in the great plays as the blank-verse and rhythmical movement in the text.

Instead of being, as is asserted, against nature, the measured intonation accords with high passion and the rise and fall of emotion in the Norman breast.

All the great speeches of heroic characters and in heroic crises which have come down to us are kept alive and in constant remembrance and transition by their rhythmical perfection.

Beginning as far back as Homer, it is melodious speech that is placed in the mouth of Achilles, Ajax, Nestor and Ulysses.

When we reach as far down as Cæsar, what makes memorable his great axioms so much as the metre in their utterance?

In like manner in a later era the bulletins and war speeches of Napoleon are all measured and intoned in their delivery.

Where music blends with passion we have the highest achievements of the drama and it is only great dramatists that can furnish language and rhetoric of such capability.

When we have dramatists who do such work we will have upon the stage a nobler elocution and better performances.

Professional Doings.

—Above is a portrait of Bertha Ricci, the talented prima donna who has achieved distinction in Colonel McCaull's forces. Miss Ricci's most notable success was in Falka, her performance of the title-role winning marked approval; but she has given evidence of her ability in several other operas.

—Jennie Yeamans is once more disengaged.

—Zozo is crowding the People's Theatre, St. Louis, this week.

—More changes in the cast of The Main Line are impending.

—Andrews and Smith's Bell Ringers, etc., have come to grief in Texas.

—Mrs. Mary Hill will be a member of Fanny Davenport's company.

—Ada Gray is having a very successful tour in her new play, A Ring of Iron.

—A Ring of Iron will have its first New York production at the People's next week.

—Minnie Williams has joined the Tin Soldier company to play the part of Nora Marks.

—Newburg, N. Y., is to have a fine new Opera House. Plans have been perfected at last.

—John Germon assumed the stage management of Held by the Enemy last Monday night.

—Lillian Brown, late of Jollities fame, is in Lincoln, Neb., where she is directing amateur opera.

—R. G. Melrose, the Irish comedian, is in the city. He belongs to the army of the disengaged.

—James C. Clarke, son of John S. Clarke, is coming to America to join a leading stock company.

—Harry Brown, the comedian, has arrived in the city after a long season of comic opera in the West.

—M. B. Curtis will open his season at the Lee Avenue Academy of Music, Brooklyn, E. D., next week.

—Held by the Enemy is to remain at the Madison Square until Nov. 1, when the regular season opens.

—Steve Brodie, the Brooklyn Bridge daredevil, has been engaged for W. C. Cowper's leap in Blackmail.

—Although already in the fifth week of its run at the Boston Museum, Harbor Lights is still drawing good houses.

—Edward Aronson will accompany the Erminie company on its travels in order to keep things up to the Casino standard.

—Henry Abbey has been busy since his arrival denying the report that he was recently married in Paris to Florence Gerard.

—Lisetta Ellani is out West with Newell's Opera company, singing title roles. Next season she will make another attempt to star.

—Ethel Lynton appeared in person at The Mirror office on Monday to deny that she died in San Francisco, as reported from that city.

—Nat Goodwin may do an imitation of Wilson Barrett in Little Jack Sheppard when the latter's style becomes familiar to our playgoers.

—Mlle. Rhea has been offered the creation of the title role in a new play written for her by a prominent English author. It is proposed to produce it in London.

—Leonora Bradley will be seen at the Novelty Theatre, Brooklyn, E. D., next week in a principal part in Only a Farmer's Daughter.

—Marjorie Bonner is spending her disengaged days at Highbridge. This pretty and accomplished actress has not yet signed for the season.

—The new Clinton Opera House, Rochester, N. Y., is ready to book attractions. The house is on the ground floor, seats 1,200, and has a stage 30x60 feet.

—Tony Hart has returned to town from the hills of New Hampshire. He is looking well and has entirely recovered from the disappointment of The Maid and the Moonshiner.

—Mose W. Fiske has written a four act melodrama entitled Parisian Crime. Mr Fiske has his eye on one of the prospective Madison Square matinees for ye native dramatists.

—The Casino Theatre at Buffalo, N. Y., has a seating capacity of 2,000, and is fitted up with all modern improvements. Manager J. W. Gerlach wants a good attraction for Christmas week.

—The Exchange Hotel, Corning, N. Y., is only one block from the Harvard Academy. It is the favorite hotel with the profession. There are a few open dates in this month at the Standard.

—Edgar and Harry Davenport are doing good work with Grismer's company in California. Both young men are highly commended by the press. Their engagement does not end until next May.

—Jennie Kimball and a part of her company were in the city on Sunday and Monday. Corinne and Miss Kimball listened to a reading of the play Kittens by Fred. Lyster. They left for Trenton on Monday afternoon.

—The Delevan House, at Hornellsville, N. Y., is next door to the Opera House. H. C. Arms and Sons are the proprietors, and they make the hotel a pleasant abiding-place for the profession. The Mirror is on file.

—The little son of E. J. Buckley has met with an accident that will probably cripple him for life. The care and watching that the boy requires has obliged Mr. Buckley to relinquish his engagement with Fanny Davenport.

—The New York *Amusement Gazette* for last season has been bound into a neat book and is offered for sale at $1 a copy at 947 Broadway, the office of publication. The *Gazette* gives the casts of all plays, and this volume is handy for purposes of reference.

—Attractions for the first and last week in October are wanted at Williams' Opera House, Attica, N. Y. The house seats 700, is well supplied with scenery, and is steam-heated. The Wyoming Hotel, next door, makes special rates to professional visitors.

—The Keep It Dark company played a profitable engagement in Baltimore. It will be at the Arch Street Theatre, Philadelphia, next week. Max Clayton is in town endeavoring to arrange a date at one of the combination theatres early in the Winter.

—It is probable that Joseph Jefferson will give twenty consecutive weeks of old comedy in New York City next season. One of his sons is at the head of the speculation. If the season is decided upon, Mr. Jefferson will spare no expense in selecting his support.

—Tony Pastor writes The Mirror that he has secured Stebb and Trepp, two Viennese comedians of wide European repute, to strengthen his company for the Grand Opera House engagement in this city, Oct. 4. Mr. Pastor feels sure that they will make a hit.

—Henry French's yacht *Loanda* is being used pretty frequently to bring celebrities from incoming ships to the city. Thursday (today) he will fetch up the Wilson Barrett party. Mr. French's hospitality to foreign artists is marked by princeliness and good fellowship.

—P. A. Melville, of Melville and Fairweather, managers of the Mechanics' Institute, St. John, N. B., paid a flying visit to the city last week. He was royally entertained by the many New Yorkers whose friendship he had earned in the Provinces by his many genial qualities.

—Clara Ellison has been engaged for Modjeska's company in place of Marie Nevins, who was recently married to James G. Blaine, Jr. Other changes in the company are the engagement of Robert Fraser in place of Max Freeman as stage manager, and of Robert Dubarell, W. E. Owen and James L. Carhart. All of the scenery for the plays which Modjeska will present is new.

—The demand by professionals for seats at the Grand Opera House has been so great since the season opened that Manager French has had the following notice painted and placed prominently in front of the box-office: "No complimentary tickets will be given to any person unless personally known to the management, without written credentials from a recognized manager."

—There are opening dates for the first and second weeks in November at the Irving Opera House, Warsaw, N. Y. The town and its vicinity have a population of 7,000. The house seats 700 and is well supplied with scenery. The Prudy House, just opposite, is a well-equipped hostelry—every room heated by steam. S. M. Hinman, the proprietor, makes special rates to the profession.

—My Mis'es is the domestic comedy in which Catherine Lewis and Donald Robertson, supported by a good company, will shortly be seen. The comedy deals partly with the domestic lives of a party of artists, not the side they present to the world, but the home side. It is in three acts. Though it is in no sense a musical comedy, Miss Lewis will sing a number of songs, the music of which is by three famous French composers.

—Fanny Davenport began rehearsing her company on Monday at Clarendon Hall. The costumers are busy making sixty new dresses for the production of Much Ado About Nothing, which is to be a feature of the Union Square engagement. If Mr. Hill gets up the scenery in conformity with the beauty of the dresses and the strength of the cast, the production should be a notable one.

—Aimee's company can be complimented for a little occurrence that was not in the bills, and which took place at the Union Square Theatre during last Saturday's matinee. A young fireman, who had watched the performances in the boxes with evident appreciation, lost his head completely when the young man in the audience began talking, and, with considerable more alacrity than was necessary, assisted the bogus usher and bogus policeman to remove him from the auditorium. That young fireman bore a very sheepish look during the remainder of the performance.

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The only remedy on earth that restores Gray Hair to its ORIGINAL COLOR in eighteen days. It is a dye. PRICE $1.00 A BOTTLE.

New York, March 1, 1888.

Dear Sir:—I am glad to tell you that your "Bruceline" has completely restored my beard and hair to its original color, and I strongly advise all who are "falling into the sere and yellow leaf," and don't like to acknowledge it, to use Bruceline. Fred. Lyster.

BRUCE'S HAIR TONIC

invests vitality, restores the blood vessels of the hair to their normal vigor, and causes hair to grow on bald heads; strengthens weak hair and prevents it from falling out. PRICE $2.00 A BOTTLE.

Bald heads treated free until cured. Send for box of testimonials to M. BRUCE,

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Goods will be sent on receipt of price.

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No More Wrinkles.

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Removes Tan, Pimples, Freckles, Moth-Patches, Rash and Skin Diseases, and every blemish on beauty, and defies detection. It has stood the test of 30 years, and is so harmless we taste it to be sure the preparation is properly made. Accept no counterfeit of similar name. The distinguished Dr. L. A. Sayre said to a lady of the *haut-ton* (in patient): "*As you ladies will use them, I recommend 'Gouraud's Cream' as the least harmful of all the Skin preparations.*" One bottle will last six months, using it every day. Also Poudre Subtile, removes superfluous hair without injury to the skin.

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Hair, Brows and Lashes restored and dyed any shade. Circulars and endorsements mailed on receipt of 4 cents in stamps. MADAME LATOUR,

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THIS SEASON WE HAVE FURNISHED WIGS TO THE BEST DRESSED LADIES ON THE AMERICAN STAGE, TO WIT:

Miss Emma Abbott, Miss Rose Coghlan, Miss Margaret Mather, Miss Linnie Evans, Miss Pauline Markham, Miss Ethel Tucker, Miss Cleveland, of J. C. Duff's Opera Company, Miss May Fowler, of Miss Pixley's Company, and a great many others. For elegance and style no less than for reasonable charges we claim an undisputed lead.

The Knickerbocker Wig is a grand success.

We also have made such marked improvements in Character Wigs, that our manufacture is not even approached, much less equalled.

We also lay claim to the best cosmetics and grease paints made.

The New York Mirror having caused a thorough analysis to be made of all Grease Paints manufactured in New York, in its issue of June 30th, 1888, states that "The Result by this Showing was a Thorough Victory for Helmer & Lietz's Manufacture."

In this connection we wish to emphasize the fact that our Cosmetics and Grease Paints are compounded of entirely harmless substances, and contain neither lead nor calomel in the form of vermillion, &c.; the statement of interested parties to the contrary notwithstanding.

We make the finest Handkerchief Extracts in the World, viz: "The Folson Bouquet" and "The White House Nuptial Bouquet"—from the same formulas as those accepted by President Cleveland as a wedding present.

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For Beautifying the Complexion.

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Theatrical Stage Hardware a Specialty. Iron Fittings in any shape made to order.

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ACTORS' BOOKS. Orders for [illegible] filled. Stock books of all [illegible] Contracts for actors and managers, [illegible] taining to the theatrical line. [illegible]

DREW & CO., [illegible]

A Chat with Langtry.

Mrs. Langtry arrived from England on the *Alaska* last Sunday. A MIRROR reporter visited the lady a day or two later. Mrs. Langtry was very busy in her new home in West Twenty-third street, but the scribe managed to gather some information other than has appeared in the stereotyped interviews in the daily press.

"My last season abroad was very successful both artistically and financially," she said. "My voyage over was rather rough, but pleasant otherwise. I was ill when the concert was given, but Mr. Coghlan kindly stepped in and gave a scene from Hamlet, very much to the gratification of of his 279 admirers, for that was the number as the purser gave it to me the next morning. I'm very well now and quite fit for the fray. I open in A Wife's Peril, you know, because that left a very good impression, and Mr. Gilmore thought we had better begin with it. Then we follow with The Lady of Lyons, Charles Coghlan's Enemies and Sydney Grundy's new comedy in four acts, A Ladies' Man.

"My character in the new piece is that of a woman who is a born match maker—one who loves to settle matrimonial differences, —who, in trying to make a match, gets herself into much trouble. She has a husband whom she can never rouse to jealousy, but her efforts in the last piece of matchmaking makes him a little too jealous. Some people have an idea that a match-maker of the feminine sex should be old and motherly, but I don't. In fact it seems a motherly operation to try and stop matches as a general rule. From the name of the play, A Ladies' Man, you would hardly think it one for the lady to figure in prominently; but there are good parts for all of the four ladies in the company, although Mr. Coghlan has a part quite as good as mine. We will not have time to rehearse the play for the Fifth Avenue engagement. We come back here, but when I cannot tell. Do you know, I am awfully pleased at the friendly feeling that there seems to be toward me in America this time. They really seem to feel well toward me, and it is all the more gratifying when I see it as the result of my hard work. I hope you won't think this is what is vulgarly called 'gush?' It is so hard to tell one's real feelings and not 'gush.' Just as soon as I appeared in the box at Niblo's Garden on Monday night the people cheered. I felt quite touched.

"I have no definite plans ahead of three months. I have made arrangements years ahead before, but I've learned better now."

"Vivacious Snap."

The best jest of the season—not a chestnut this time—but a fresh to nato, just out of the ground, with the dew upon it. It is perpetrated, as might be expected, by a leading funny paper which is steadily filled day after day, columns upon columns, with murders, abductions, divorces and outrages, intensified with display type, which we suppose constitute the "vivacious snap" claimed by itself as its principal merit and ground of success. In its best days the avowed criminal journal, organ of all that sort of diabolism, never furnished a more perfect record of the depravity of human nature.

Parallel with this ingenuous avowal we find recorded in its columns that the Sultan of Turkey gets one of his ladies in waiting to read him funny things out of the American papers. It is unnecessary to add that the journal in question is his favorite organ. All of which seems to adumbrate a "first rater." So much for the moral phase of our model journal. As an illustration of current dramatic criticisms the methods employed by the facile chronicler involves our attention to the constant and gross treatment of new plays and librettos after a questionable reception by the public, and reflects not lightly upon the immature and crude administration which requires such after revisal and supervision.

As matured by the revamping process, they approach a condition which, would if so presented at the first have caused their rejection. Botchwork has the best hearing. Common sense and good work come in when the poor youngling is at death's door. Managers and their advisers, instead of examining and accepting properly constructed pieces, allow themselves to be cajoled by impudent pretence and the false lights of conventionalism. This necessitates the employment of certain hangers-on about theatres, who are known as adapters, corresponding with the jobbing patchworkers known among tailors as bushelmen, who take in hand discarded apparel, and, armed with thread and needle, mend its rents, and use their low art in giving to the manufacture the semblance of human garments, otherwise likely to go to pieces with the least strain.

The next step taken in the interest of the piece is to secure the special pleading of the newspapers to show what has been done and to satisfy the public that it is now all that it should be, and is brought forward by the enterprising chapman as new wine in old bottles and an old garment as good as new.

By way of pertinent illustration of special pleadings, a recent exploitation of this kind in a popular journal thus attorneys the case of a recent opera of doubtful acceptance on its first presentation:

In the first place, the original music, at first rejected, has been introduced in the work, which, although a trifle reminiscent, seems to suit the taste of the auditors.

Secondly, the cast has been materially improved, a leading role having been originally entrusted to a lady who did not have a part suited to her peculiar abilities.

The dialogue has been retouched by the author, and much that was objectionable on the first night was eliminated.

Finally, the re pleader in behalf of the work asserts that it needs no special prescience to assure a triumphant future for this enterprise.

Such, then, is a picture evolved for our contemplation of management, authorship and production of plays and operas.

What sort of a cabinetmaker, watchmaker or other mechanical adept would it be who was thus required to take his work on piece, and who, in expectation of the faithful and skilful fulfilment of his engagement, when called upon for the bureau presented a tub, and for a watch offered to his customer a turnip?

Nothing discloses and exposes more clearly the chaos which dominates the amusement world than these open avowals of incapacity and immaturity, which require an earthquake absorption and expose the *debris* of poor timber and bad workmen to every wayfarer.

All productions of a nature so complex as dramas and operas require more or less adjustment, but it is in cases where there is a living framework on which to operate and a hand engaged which has the life in it of a creator and master workman and not that of a journeyman and botcher.

Professional Doings.

—Miner's new theatre at Newark, N. J., will open on Oct. 11

—Thomas McIlvaine, artist, is prepared to sketch scenes from plays in color or outline.

—J. W. Meiggeier, musical director, is at his home in Philadelphia and disengaged.

—The Unique Quartette is negotiating to appear with one of C. R. Gardiner's attractions.

—The Daily News company went to pieces in the West last week. Its financial backing evaporated.

—Joseph Wilkes is revelling in his old part of Michael Feeny in Arrah-na-Pogue, supporting Kate Claxton.

—The Eaves Costume Company has furnished the outfit of some twenty leading companies thus far this season.

—T. H. Winnett has secured dates for Passion's Slave in New York. The play is meeting with success in New England.

—Harley Merry wants a good attraction to open his new Bijou Theatre, Brooklyn, about August 18. Mr. Harley's address is Flatbush, L. I.

—Poole's Eighth Street Theatre is an assured success. None but the best attractions are being booked. Lotta opens there on Oct. 11.

—The Buckbee House at Elmira, N. Y., is convenient to both theatres and offers special rates. It is the favorite house with the tarrying profession.

—The New Haven press gave a fine send-off to Stanly Macy's Kindergarden last week. This bright and taking skit is springing into greater popularity than ever.

—The best hotel for the profession at Waverly, N. Y., is the Warford House, presided over by A. A. Kelsey. It is near the Opera House and offers special rates.

—There is some talk of making Lost in London, Newton Beers' play, more of a spectacular than it is at present, and of putting it on in this city for a run of four weeks.

—Among the members of Lillian Conway's Comic Opera company are Jenny Prince, Hattie Arnold, Mattie Atherton, Jeff D'Angelis, Charles F. Lang, J. J. Raffael and Ed. S. Grant.

—Weller's Hall at Cedar Rapids, Ia., will open as a popular price theatre on Oct. 10. The seating capacity is 600, and the stage is 20 by 36. It is centrally located and is for rent or share.

—Doblin and Co., of 134 Bowery, invite the attention of the profession to their Fall goods for gentlemen's wear. This firm has established a unique reputation as the chosen tailors or the profession.

—The People's Theatre at Plymouth, Pa., is located in the heart of the town and has a seating capacity of 1,200. The population is 10 000. T. H. Glenny opened the season there in Called Back on Sept. 21 2, and drew big houses.

—Griffith Morgan, scenic artist, has just finished a special illuminated scene for Dominick Murray's new play, From Prison to Palace. Mr. Morgan has been very busy during the Summer, having painted scenery for four out-of town theatres, and including three drop curtains.

—The following company has been engaged to support Louise Balfe in Dagmar, under the management of Daniel O'Leary: Louis Glover, William Harcourt, John Ryan, Thomas Jones, James Rathburn, George Gross, Rene Willington and Annie Leslie.

—The following are the attractions at Tony Pastor's Theatre before his own company appears there on Oct. 25: Next Monday, Oct. 4, Our Strategists; Oct. 11, Frank I. Frayne, and Oct. 18, John Ransone and John Hart in Across the Atlantic and Catnip Tea.

—William T. Carleton, whose company is at the Park Theatre, Brooklyn, the present week, states that his preliminary season has been most successful, meeting with packed houses everywhere. There is no intention of playing any other opera than Nanon so long as that work continues to draw.

—The second of the series of concerts will be given at the Casino on next Sunday evening, with the following artists: The Armini Mandolin Quartette, which made such a great success last Sunday evening; Belle Cole, mezzo-soprano, and Jules Levy, cornet virtuoso, assisted by Rudolph Aronson's orchestra of fifty musicians.

—The following is the repertoire for the first week of Mrs. D P Bowers' engagement, which begins at the Fourteenth Street Theatre next Monday evening: Monday, Wednesday, and Wednesday matinee, Mary Stuart; Tuesday, Thursday, and Saturday matinee, Elizabeth; Friday night, Lucretia Borgia and The Jealous Wife, and Saturday night Macbeth.

—Bidwell's stock season in New Orleans will open on Nov. 14. The season is for six months, with a weekly change of bill. Many plays new to New Orleans will be given. Mr. Bidwell's three theatres in the Crescent City have been given a thorough overhauling during the Summer, and are in fine condition. The list of companies booked is unusually strong, and includes the pick of the great plays and stars. R. E Stevens is retained as business manager of the stock company.

—Manager John D. Mishler will open his New Academy of Music at Reading, Pa., on Oct. 18. Clara Morris, in Article 47, will be the attraction. Miss Morris will appear for two nights, changing the bill The New Academy is all complete, but Mr. Mishler defers the opening until the weather is more propitious. The new house as it stan s cost over $100 000, and is thoroughly modern down to the most trifling detail. It seats over 1,600 and has a stage 40 by 80. The building is on the ground floor.

—"Effie Elisler was to have opened Harry Miner's new theatre in Newark on Sept. 27, in Woman Against Woman," said Marc Klaw to a MIRROR reporter, "but the house will not be finished. So we open our season in the new house in Elizabeth, N. J., on Oct. 2, from there going to Brooklyn, and opening for two weeks in New York on Oct 11, and then going on to Washington Philadelphia and westward. The company includes Miss Elisler, Frank Weston, Francis Reglid, F. A. Robins, W. H. Thompson, Mattie Earle, Mrs. E. L. Davenport, Florence Field and Mary Saunders. O. C. Merriweather goes in advance. Miss Elisler was never in better health."

MANAGERS' DIRECTORY.

The following are the leading Places of Amusement, Hotels, etc., in the cities and towns alphabetically arranged below.

ATTICA, N. Y. **Williams Opera House.**
Seven hundred chairs, steam heated, full scenery. Wanted, good attractions for first and last week in October. C. F. WILLIAMS, Manager.

ATTICA, N. Y. **Wyoming Hotel.**
Headquarters of dramatic profession, next door to Opera House. Special rates. S. WILDER, Prop.

AUGUSTA, GA.
Augusta Hotel and Globe Hotel.
Headquarters for the profession. Low rates to theatrical companies. Mirror on file.
L. E. DOOLITTLE, Proprietor, Augusta, Ga.

ADAIRSVILLE, KY.
NEW OPERA HOUSE.
Southern terminus O. & N. R. R. Capacity 400. Good show town. D. G. SIMMONDS, Manager.

ALLENTOWN, PA.
ACADEMY OF MUSIC.
Population of city and vicinity 23,000. Extensive alterations, new scenery, new decorations, well-appointed dressing-rooms. Entirely refitted and remodelled for coming season.
WANTED—Companies for three-night and week stands at popular low prices. Have open last week in October and two last weeks in November, December and January. A good company wanted for first week in September to open season.
Address all communications to
B. J. HAGENBUCH, Proprietor.

AMERICUS, GA.
GLOVER'S OPERA HOUSE.
Seats 850. Share or rent. G. W. GLOVER, Mgr.

BINGHAMTON, N. Y. Population 22 000.
BINGHAMTON OPERA HOUSE.
Only theatre in the city. Seating capacity 1,100. Best one-night stand in New York State. Good attractions booked on sharing terms only.
J. P. E. CLARK, Manager.

BUFFALO, N. Y
UNITED STATES HOTEL.
Headquarters of the leading profession. Conveniently located to all the theatres and depots. Special rates by correspondence. N. Y Mirror on file.
J. LATZ, Jr., Manager.

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HOTEL ELIOT.
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Rooms with Modern Improvements.
First class board at reasonable prices.
SPECIAL TERMS TO PROFESSIONAL PEOPLE.

BROCKPORT, N. Y. **Ward's Opera House**
Seating capacity 650, all chairs; well heated. WANTED—Good attractions for October. Good show town. G. R. WARD, Proprietor.

Getty House. I. A GETTY, Proprietor.
Best hotel in town. First-class in every respect. Special rates. Free bus to Ward's Opera House. N. Y. Mirror on file.

BROCKPORT, N. Y. **American Hotel.**
Headquarters of the dramatic profession. Special rates N. Y. Mirror on file. C. C. FOX, Proprietor.

BEAVER FALLS, PA.
SIXTH AVENUE THEATRE.
The largest, most popular and best theatre in the county. Ground floor. Seating capacity, 1,200. Fifteen dressing rooms. Stage 35x70 feet. Sets scenery 12. Booking one date per week only. No cheap attractions need write for time. Standard prices Wanted—one date in the following weeks: Oct. 18, Dec. 20. 27; Jan 10, 17. 24. 31; Feb. 7. March 7. 21, 28 and after. Beware of Randall's claiming 1 play at cheap prices, which is false. C. W. ROHRKASTE, Mgr. and Prop.

BUFFALO, N. Y. **Casino Theatre.**
Seating 2,000, folding chairs, steam heated, full set of scenery. Good specialty artist wanted, also good attraction for Christmas week. J. W. GERLACH, Mgr.

CORNING, N. Y. Population 8,000.
HARVARD ACADEMY.
Seating capacity, 1,000. Stage, 35x49. Full scenery. Only place of amusement in the city. A few open dates to good attractions in October.
G. W. SMITH, Manager.

EXCHANGE HOTEL.
One block from Academy; headquarters of the Dramatic Profession. Special rates. C. F. BEARD, Prop.

CEDAR RAPIDS, IOWA. **Weller's Hall.**
Seating capacity, 600. Stage 20x36. Six sets new scenery. Steam-heated; lighted with gas. Centrally located. Will be ready to open at popular prices Oct. 10, 1886. Rent or share. Address W. L. WELLER.

CHARLESTON, S. C.
PAVILION HOTEL.
First class. Centrally located. Special rates to the profession. Transfer 'busses and wagons at all trains. Hauling done cheaper than by any other line.
E. T. GAILLARD, proprietor.

CANANDAIGUA, N. Y. **WEBSTER HOUSE.**
N. R. Boswell, proprietor. Headquarters of the dramatic and musical profession. Special rates. N. Y. Mirror on file.

COHOES, N. Y.
OPERA HOUSE.
P. J. CALLAN, Manager.
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Special rates to the profession.

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TO MANAGERS—I do my own booking for the
NEW GRAND OPERA HOUSE.
The only theatre in the city that has never played at 10c., 20c., 30c. prices. For dates and terms address
W. W. MOORE, Proprietor and Manager.

ELMIRA, N. Y.
BUCKBEE HOUSE.
Near both theatres and depot. Headquarters dramatic profession. Special rates. A. BUCKBEE, Prop.

GREENVILLE, OHIO.
MOZART HALL.
Live town; 6,000 people; ground floor; seats 1,600 people; opera chairs; stage ample and scenery fine and complete. The only house for big combinations to play to advantage and make money. Wanted, first-class attractions for the season of 1886-87. Address all communications to J. K. FRY, Manager.

GREENVILLE, PITT COUNTY, N. C.
SKINNER'S OPERA HOUSE.
Seats 500. Good show town. M. HORN, Manager.

HORNELLSVILLE, N. Y. **Delevan House.**
Headquarters Profession. Free bus; special rates; next door to Opera House. Mirror on file.
H. C. ARMS & SON, Proprietors.

HOWELL, MICH.
HOWELL OPERA HOUSE.
Thoroughly renovated and finished in fine style. Seats 1,000; stage 26x41. New management.
Good companies wanted.
Address STAIR BROS., Managers.

HOUSTON, TEXAS
GRAY'S OPERA HOUSE.
Just repainted and refitted. Largest and best
OPERA HOUSE IN THE CITY.
Now booking for season '86-'7.
GUS FREDERICKS, Manager.

HORNELLSVILLE, N. Y.
ALCAZAR OPERA HOUSE.
New scenery, heat and light perfect. Seating capacity, 900. Popular prices. Rent or share For dates, etc, address HYE DU R CLAMONS, Manager.

HENDERSON, TEXAS.
PETTEY'S OPERA HOUSE
Is open for engagements for 1886-87. New and complete. Capacity 350. Population 2,500. First-class entertainments well patronized. Will rent or share first class co.
F. W. PETTEY, Manager.

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HUNTSVILLE OPERA HOUSE.
Population 8,000 Seats 1,000. Will play only standard companies at standard prices. O. S. HUNDLEY.

HUNTSVILLE, TEXAS.
HENRY OPERA HOUSE.
Seats 900. Share or rent. JOHN HENRY, Manager.

LOCKPORT, N. Y.
HODGE OPERA HOUSE.
Constructed after the most approved modern plans; heated by steam; complete scenery; permanent seats, 1,200; seating capacity, 2,000; population, 18,000. Open dates in November—1 to 3, 8 to 12, 15, 17 to 20. All communications must be addressed to the undersigned. No managers or agents connected with the house. JOHN HODGE, Proprietor.

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FAUROT OPERA HOUSE.
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Timmermeister's Opera House.
These are the finest Opera Houses in the State.
TOWNS BOOMING, being the centre of the wonderful OIL AND GAS FIELD.
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GEO. E. ROGERS, Lessee and Manager, Lima, Ohio.

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WOODWARD OPERA HOUSE.
October and November time all filled. December, January, February, March and Holiday week open. Rent or share. Address RANDALL'S THEATRICAL BUREAU, New York, or, L. G. HUNT, Manager, Mt. Vernon, Ohio.

MUSCATINE, IOWA.
TURNER OPERA HOUSE.
GROUND FLOOR; 1,000 folding chairs; fine stage and scenery Everything new. Good show town.
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MILTON OPERA HOUSE.
Seating capacity 900. Complete new scenery. Population 7000. Share or rent. EDWIN R. CURTIS, Mgr.

MALONE, N. Y.
HOWARD OPERA HOUSE.
Seats 700. Complete scenery. Population 8,000. Now booking. FERGUSON & MERITT, Managers.

MASSILLON, OHIO.
OPERA HOUSE.
Extensive alterations under new management. New scenery, new decorations, complete renovation. First-class attractions apply at once. J. V. R. SKINNER, Mgr.

MILWAUKEE, WIS.
PALACE THEATRE.
This is an entire new theatre handsomely fitted up; 1,400 opera chairs; stage opening, 30 feet; height of grooves, 18 feet. depth, 40 feet; from wall to wall 66 feet; between girders, 40 feet. Well stocked with scenery. For dates, terms, etc, address
O. F. MILLER, Manager.
AXTELL HOUSE.
One block East Union Depot.
CHAS. TRAVERS, Proprietor,

MEDINA, N. Y. **Hart's Hotel.**
Headquarters of the dramatic profession. Special rates. H. N. HOPKINS, Proprietor.

NILES, OHIO.
OPERA HOUSE.
Wanted first-class companies. Reasonable guarantee given to good minstrel company for Niles and Leetonia Town booming. New mills being built.
HUGHES AND WILSON.

NEW BEDFORD, MASS.
PEOPLE'S THEATRE.
(Formerly Liberty Hall.)
Attractions suitable for lady audiences, booked for one week at popular low prices. Population 35,000. House seats 1,400 Stage 40x60. Good time in January, February and March open. Balance of season filled.
Address A. S. FOSTER, Agent.

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GRAND OPERA HOUSE.
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The largest and only first-class theatre in the city. Seating capacity, 1,800. Entirely refitted and remodelled for the coming season. The only house for big combinations to play to advantage and make money.
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PROVINCIAL.

[CONTINUED FROM THIRD PAGE.]

Opera House: Joseph H. Keane and co. in Mrs. Partington and Rip Van Winkle, played to big business the entire week. Mr. Keane, always a favorite here, made hosts of new friends.

Items: Manager Jacques retires from the management of the People's Theatre Oct. 1, in order to devote his whole time and attention to his new Opera House, which will be opened about Nov. 4.—The new manager of the People's will be Adolph David, of this city, who has had considerable experience in the business. Mr. David proposes to maintain the high standard which this theatre holds in the community.

MERIDEN.

Meriden Opera House (T. H. Delevan, manager): Long's Comedy co., booked for Sept. 24, did not appear in consequence of their baggage not arriving in time.

Items: Delevan's Tent Show, 20th, one week. Show good and canvas crowded nightly; afternoon fair. About 18,000 visited the tent during the week.

WINSTED.

Opera House (J. E. Spaulding, manager): S. Perkins, Sept. 21, to a well pleased audience.

CALIFORNIA.

LOS ANGELES.

Grand Opera House (McLain and Lehman, managers): For the first time in over six months we have had a season of opera, and the Pyke Opera co. may well be satisfied with the large houses, as were the audiences with the co. Opened in The Mascotte, Sept. 13, to a packed house, followed by Chimes of Normandy, 14th, 15th, Three Black Mantles, 16th and matinee 18th, and The Mikado 17th and 18th. The chorus was very strong and appeared to good advantage in all the operas. Charles M. Pyke and Louise Manfred in the leading characters were exceptionally good and met with much favor. W. S. Keene joined the co. here and made his first appearance as Pooh-Bah in The Mikado, where he scored an unqualified success. This co. will do the Southern circuit for a week, including Pomona, San Bernardino, Riverside and San Diego, under the management of Messrs. McLain and Lehman. Play a return engagement here week of 27th.

DISTRICT OF COLUMBIA.

WASHINGTON.

Mrs. Bowers and her excellent co. presented Lady Audley's Secret, Mary Stuart, Elizabeth and Macbeth unusually well, but did not have such houses as the performances deserved. Mrs. Bowers was fine in all the plays, but the co. appeared to the best advantage in the first-named. This week, Richard Mansfield in Prince Karl; next, the Alsberg-Morrison co. in Faust and Marguerite.

Fred Warde drew moderate houses to the National last week, beginning with Damon and Pythias and closing with Galba the Gladiator, said to differ widely from both McCullough's and Salvini's Gladiators. Eugenia Blair made a very pleasing impression. This week, Frank Mayo in Nordeck and Three Guardsmen; next, the T. P. W. Minstrels.

At Herzog's this week, Thomas and Watson's co. in The Two Wanderers. Our Boarding-House at Harris' Bijou this week; The Shaughraun next.

Mme. Neuville and Son in The Boy Tramp this week at Barton and Logan's Dime Museum. At the old Comique, rechristened Kernan's Washington Theatre, this week, Kernan's European Specialty Troupe.

Items: The President, Mrs. Cleveland and Mrs. Folsom occupied a box, Saturday night, at Albaugh's, to see Mrs. Bowers as Lady Macbeth.—John A. Lllinger, for a long time doorkeeper at Ford's, is now treasurer at Kernan's.

GEORGIA.

COLUMBUS.

Springer Opera House (Theodore M. Foley, manager): Wilson and Rankin's Minstrels played to a crowded house Sept. 21. Good performance. No chestnut bells were rung.

MACON.

Academy of Music (H. Horn, manager): Wilson and Rankin's Minstrels opened our season Sept. 20 to "standing room only." Performance only fair. Wilson needs a new act badly.

ATLANTA.

De Give's Opera House (L. De Give, proprietor): Edwin Thorne, with his sterling play, The Black Flag, drew fairly good houses Sept. 24 and 25, with Saturday matinee. Mr. Thorne was seen at a disadvantage, as he was suffering from a throat trouble.

SAVANNAH.

Savannah Theatre (T. F. Johnson, manager): Thorne's Black Flag co. played Sept. 20, 21 to fair business. Deserved much better. Business would be much better but our people seem afraid of the earthquake yet, though there is no danger whatever.

Personal: The clever and gentlemanly head usher of the Savannah Theatre, George C. Strauss, has gone North for a few weeks on business.

ILLINOIS.

KANKAKEE.

Arcade Opera House (Col. H. C. Clark, manager): Michael Strogoff to a large audience Sept. 20. J. Hay Cossar plays the title role, and gives a very fine impersonation. R. G. Gubtil as Ivan Onaroff was good, and the newspaper correspondents very funny. "Standing room only" was displayed at 7:45. Receipts, $500. Rentfrow's Jolly Pathfinders began a three nights' engagement 22d. Scraps, a musical comedy, was presented. The co. is a good one throughout, especially Master Frankie Jones, who is a phenomenon. His female impersonation is perfect, and his song, "Money, Money, Money," made a great hit. Six Peas in a Pod Thursday night, to a crowded house. Professor Smith's Silver Cornet Band gave some very fine music on the street and at each performance.

ROCKFORD.

Opera House (C. C. Jones, manager): Rentfrow's Pathfinders, Sept. 18; small house. The Daily News, 21st; light house. Tony Denier's Humpty Dumpty co., to a good house, 23d.

SYCAMORE.

Opera Hall (John B. Whalen, manager): Stevens' Dramatic co. played in good style to fair houses all last week.

FREEPORT.

Opera House (M. H. Wilcoxon, manager): Daily News; or, Every Day People, opened our season Sept. 20. The play is poor; the co. is poor. The acting of Lillian Dunstan saved the piece from being hissed. Beach and Powers' Minstrels, 1st.

Germania Hall: The Stuart Theatre co. opened a two weeks, engagement 20th. The co. is composed of some very good talent—all nice appearing people. "Standing room only" at every performance.

Foyer Gossip: A local paper states that Marsden's Daily News co. went to pieces at Dubuque, Ia.—The Opera House has been in the hands of mechanics, and now presents a fine appearance.

DANVILLE.

Grand Opera House (Leslie Davis, manager): Hyers Sisters, Sept. 20, in Out of Bondage, to light business. Michael Strogoff co. 22d, to crowded house. The co., with the exception of the specialties, which are old but good, did not give the satisfaction of last season. The changes in the cast are not for the better.

PEORIA.

Grand (Lem H Wiley, manager): Abbott Opera co. Sept. 23, 24, 25 and matinee, to large and fashionable audiences.

DECATUR.

Smith's Opera House (Frank W. Haines, manager): Jennie Lee as Mazeppa, Sept. 24 and 25. Fair business only. The Shroder Brothers in their acrobatic specialties were an interesting feature.

QUINCY.

Opera House (P. A. Marks, manager): Norman Opera co. Sept. 21st before a poor and disgusted audience. The members of the co. were not even able to sing the easy and light parts of the Maid of Belleville; Keller, the magician, 16th to 18th, to poor houses; deserved better by far.

INDIANA.

TERRE HAUTE.

Naylor's Opera House (Wilson Naylor, manager): The regular season opened Sept. 24 with Michael Strogoff. Large house. The play was exceedingly well mounted and played, the specialties being exceedingly fine. The house has been thoroughly renovated and numerous improvements added during the past Summer, the most noticeable of which is a new drop-curtain, painted by Hughes, of Indianapolis. It is a highly artistic piece of workmanship, the subject of which is "The Poet's Dream," representing the interior of a gorgeously appointed library, in the centre of which is the figure of a man, with a striking face, sitting at a table in a seeming reflective mood. Surrounding him are books and papers, and in an open casement is the figure of an angel with outstretched wings. The draperies are crimson and blue, with a suggestion of old gold in the decorations, and the combination of colors is strikingly pleasing to the eye. Among the other improvements is the addition of a diamond-shaped bevelled mirror, encased in a plush frame, hung under each of the wall chandeliers on the lower floor, adding much to the beauty of the house. Mr. Naylor should be congratulated and thanked by our citizens in providing them with one of the handsomest, most comfortable and best equipped opera houses in the West.

Item: E. A. Locke, comedian, joined the Strogoff comb. last Monday to play the Irish Correspondent. Frank D. Hildreth rejoins the co. next week as advance agent.

FORT WAYNE.

Masonic Temple (J. N. Simonson, manager): Emma Abbott has again had the honor of opening the season at this house. The operas presented 15th and 16th were Linda di Chamouni and Paul and Virginia. The house was well filled. The opening performance was a success in every particular, and Manager Simonson royally welcomed the press. On the 20th Alone in London, with Cora Tanner as the star, was presented to 1,200 enthusiastic ticket buyers, and Barry and Fay in Irish Aristocracy, 23d, kept a good-sized audience in good humor. The weather was very threatening, or the house would have been full. Morgan's Diorama, Sept. 30 and 1st and 2d; Evangeline, 4th; McNish, Slavin and Johnson's Minstrels, 6th; Thompson Opera co., 7th and 8th; Zozo, 11th and 12th.

Items: "Positively No Free List" is the legend nailed upon the door of the Temple. Your representative inquired if that applied to him, and the treasurer, Frank Studer, laughing replied: "Not as long as you hold THE MIRROR credentials."—The old Metropolitan Variety Theatre looks dark and dreary, as the old manager, F. F. Mack, has failed to put in his appearance. I hear that Dayton, O., parties are figuring on leasing it. From present indications there will be only one place of amusement in the city this season. Walter Robinson, of Detroit, leased the Academy and played Mr. and Mrs. A. O. Miller for one week to miserable business. This probably disgusted him, as the local manager skipped out, leaving several unpaid bills, and the Academy is now rented to a campaign committee.—The Fort Wayne City Bill Posting co. proudly exhibit a contract with the Temple to do their posting this season, and the opposition is correspondingly despondent. The prospects for a first-class season are good.

ELKHART.

Backbus Opera House (J. L. Brodrick, manager): Salsbury's Troubadours played The Brook to a large and well pleased audience Sept. 24. Muggs' Landing comb. 4th.

MICHIGAN CITY.

Opera House (Weiler and Liest, managers): Fulton Gardner's co., in Notes and Checks, appeared 22d and 23d. The play is a good one, but the co. needs rehearsing.

HUNTINGTON.

Opera House (Filson and Emery, managers): Frank Lindon's Monte Cristo co. for a week Sept. 20. Change of programme each evening to crowded houses.

EVANSVILLE.

Opera House (T. J. Groves, manager): Season opened Sept. 20 with Wilber's Dramatic co. in Fanchon to standing-room only. Each night in a change of repertoire to the same kind of houses. Panic prices. Michael Strogoff, Sept. 27; Hyers Sisters, 30th, 1st; Murray and Murphy, 5th.

Item: The Apollo Theatre has been closed the past week, but opened Sept. 27 with the Minnie Castle comb., to be followed the succeeding week with The Ranch King.

IOWA.

CEDAR RAPIDS.

Opera House (Noxon, Albert and Toomey, managers): Patti Rosa, 7th, entertained a fair house with Bob.

COUNCIL BLUFFS.

Dohany Opera House (John Dohany, proprietor): Milton Nobles 23d to good business, in Love and Law. Co. good and audience well pleased.

DAVENPORT.

Burtis' Opera House (Howard Burtis, proprietor): Will be opened for the season 30th by Margaret Mather. The house has been closed during this month for repairs. The painters and paperhangers have completely changed the interior, and it now presents a fine appearance. Blue and gold paper adorns the walls, which were formerly covered with terra-cotta shade. New carpets have been laid in the aisles. The dressing-rooms have been renovated. Charles Pope 6th; Schoolcraft's Minstrels 8th and 9th; Alone in London 12th, and Bunch of Keys 14th.

KANSAS.

TOPEKA.

Crawford's Opera House (L. M. Crawford, manager): The Devil's Auction was presented Sept. 17 and 18. Business only fair. Co. did not give as good satisfaction as it did two years ago. The gymnastic feats were very good. The ballet also did well. Zozo opened 20th for a three nights' engagement, playing to good business. General satisfaction expressed. The Cupola Cupid of Howard James, Jr., was well presented, while Louis Ferrall made an amusing Paddy. Most of the girls were attractive in face and form. Edward Giguere is deserving of especial mention. He has a very rich voice, under perfect control, and was each evening encored repeatedly. The scenery is a prominent feature, Zozo's Mirror Lake being the finest scene ever placed on a Topeka stage.

Grand Opera House (A. K. Wilson, manager): Kellar, the necromancer, assisted by D'Alvini, the equilibrist, and Christi Kitchi, the boy contortionist, gave a series of entertainments running a week from 23d. Only a small audience present first night, but the house will undoubtedly be packed before the week is over. The performance is a wonderful one, and both astonished and delighted.

OTTAWA.

Opera House (Samuel Smith, proprietor): Rolla Ryan Comedy co. gave a very interesting entertainment Sept. 16 and 17 to small houses. The Georgia Minstrels gave a good performance 22d. Good house.

NEWTON.

Ragdale Opera House: Opened with a three-night engagement of the Wilbur Theatre co. Sept. 20, 21 and 22. Crowded houses attended clever presentations of The Two Orphans, Woman Against Woman and The Danites. Marie Brainard deserves special commendation. Her well modulated voice, her grace and earnestness, compelled admiration. The co. is good throughout with one or two exceptions. The season promises to be the most successful ever had. Two Johns co. 5th; Chicago Opera co. 12th; Charles Pope Oct. 14; Hicks Minstrels 22d.

WICHITA.

Turner's Opera House (L. M. Crawford, manager): The Schubert Quartette gave a very pleasing entertainment before a fair audience Sept. 18. Devil's Auction 20th, three nights, and filled the house to overflowing at each performance. Ignacio Martinetti and Edith Murilla were favorites, and the Lorillas and the Brothers Snow were great in their specialties. The Wilber Theatre co. opened 23d continued remainder of week; will probably fare well, as the city is full of strangers attending the Fair.

ATCHISON.

Price's Opera House (William Campbell, manager): Sept. 20. Patti Rosa played Bob to a large and highly pleased audience.

LOUISIANA.

SHREVEPORT.

Tally's Opera House (Leon McCarter, manager): Dick Gorman's Comedy co. appeared 17th, and matinee 18th, to good houses in Conrad. Supporting co. very good. The audience were all taken by the pertness and vivacity of the little child wonder, La Petite Sadie, whose acting was simply great.

MAINE.

PORTLAND.

Theatre (C. S. Morrill, manager): Two large audiences thoroughly enjoyed the fine variety performance of the Howard specialty comb. Sept. 20 and 21. Recklaw, the contortionist, was the finest ever seen here. John Henshaw was ridiculously funny, and the afterpiece was very clever.

City Hall: The popularity of Howard Knowlton, the enterprising manager of Greenwood Garden, was effectually demonstrated in the large audience present at his benefit 21st, and a goodly sum of cash went to his pocket. Iolanthe was done by the Wilkinson Opera co. Imitations of narrow-back artists by Albert Lang, selections by Chandler's Band and the musical sketch by Alexander Ball and wife made up an evening's entertainment long to be remembered. The house was occupied the 24th and 25th by a co. doing Ten Nights in a Barroom, a luxury for any man in this State that was, strange to relate, appreciated by small audiences.

Items: Bennett and Moulton give us the Black Crook with all its gorgeous grandeur 1st and 2d.—The defalcation of William E. Gould, one of our most prominent financiers, a prohibitionist, clergyman and railer at things theatrical, has occupied the attention of the people here past week.—Steve Cory's friends are preparing for his engagement here in The Black Crook.—Roland Reed did a fine business at Lewiston.—May Newman's success in The White Slave is a source of gratification to her numerous friends in this city.—The new house programme at the theatre is a dandy.

AUGUSTA.

Williams' Jollities in The Electric Spark came Sept. 25 and gave good satisfaction, some of the features of the performance being applauded very liberally. Manager Vosburgh told me business had ruled good so far this season. He is very pleasant in manner, and certainly looks after the interests of his party in every particular. Balabrega opens 30th for three nights. Wheeler's Minstrels, 14th.

BANGOR.

Opera House (T. A. Owen, manager): Roland Reed in Cheek, 20th, and Humbug, 21st, to good business.

MASSACHUSETTS.

LOWELL.

Music Hall (A. V. Partridge, proprietor): There was a fair attendance Sept. 22 and 23 to see J. J. Dowling's new piece, Never Say Die, which is a queer hodge-podge. The fun is of the cast-iron order, besides, ditto. Some original songs are introduced which have a merry jingle, but the singing is something awful. Kit, the Arkansaw Traveller, 25th, to an audience about half filling the house. Support mediocre.

Huntington Hall (John F. Cosgrove, manager): James O'Neill had a packed house 23d. Bennett and Moulton Opera co. 27th, week.

FALL RIVER.

Academy of Music (Thomas R. Burrell, manager): Mlle. Rhea, with excellent support, Sept. 21, in Pygmalion and Galatea, attracted a good sized audience. A fair sized house, 22d, to see Pat Rooney in a boisterous absurdity called Pat's Wardrobe. Peck's Bad Boy, 24th, paralyzed a small audience. The Howard Athenæum co. give the best variety show I ever saw, and I have seen a good many. Big house 25th.

All Sorts: The Casino Theatre, after three months of the variety, has been turned into a free-and-easy.—Charles Atkinson puts an Aphrodite co. on the road this week. The piece has been rewritten.—Pat Rooney, it is said, received a telegram while here telling him of his father's death in England. Hooper's Orchestra, having closed its engagement on steam or *Pilgrim*, returned to the Academy rest for the Winter.—Patrons of Tony Pastor's Theatre remember the Fontainbleu Sisters. Leona has been with the Bad Boy co. for the past three years. She is educating her sister at a convent in Buffalo. They have not a relation in the world. A doll given Leona the first Christmas she was at Pastor's by Tony is faithfully kept.—Members of the Howard Athenæum co. crossed bats with the same club as T. P. and W., and shared their fate—10—1.

NATICK.

Academy of Music (Edgar Hayes, manager): Cresson's Banker's Daughter co. gave a fine presentation of this play to big business Sept. 20. Mr. Cresson sends regards to THE MIRROR and reports good business on the New England circuit.

HAVERHILL.

Academy of Music (James F. West, manager): James O'Neill in Monte Cristo, Sept. 22, packed the house with one of the finest audiences of the season. "Standing room only" two hours before opening of doors. Excellent support; fine scenery. The 24th brought J. J. Dowling and Sadie Hasson in their new piece, Never Say Die. Audience well pleased. House fair. Louise Litta 4th.

FITCHBURG.

Opera House (F. A. Currier, manager): Sept. 22, Cresson's Banker's Daughter co. Fair house. Co. was very good. Chanfrau 24th, in Kit. The support was not quite as good as that of last season. Fair house.

SALEM.

Mechanic Hall (Andrews, Moulton and Johnson, managers): Moulton and Baker's Black Crook co. played to crowded houses Sept. 23, 24 and 25. Well pleased audiences.

LAWRENCE.

Opera House (Wm. G. Merrill, manager): Sept. 20, 21 and 22, Moulton and Baker's Black Crook to good business. Co good, and the acrobatic work of the Herbert Brothers worthy of special praise. James O'Neill as the Count of Monte Cristo, 24th, drew a full house, fully 2,600 people being present. Mr. O'Neill is an old favorite here and was well received, being called before the curtain twice.

Item: In a chat which your correspondent had with E. E. Zimmerman, manager for Mr. O'Neill, he said: "Our business has been very large so far this season, receipts being fully $1,000 more a week than for corresponding weeks in any previous season."

TAUNTON.

Music Hall (A. B. White, proprietor): Pat Rooney and a most excellent company presented Pat's Wardrobe Sept. 20 to a large house. Audience well pleased. Charles H. Clark's co., in Ten Nights in a Barroom, 23d, to a fair audience.

MICHIGAN.

KALAMAZOO.

Academy of Music (J. W. Slocum, manager): S. J. Farron in A Soap Bubble to good business Sept. 18. Edwin Booth, in Hamlet, 22d, was welcomed by the largest house ever brought together here. Receipts, $2,000. Audience greatly pleased.

COLDWATER.

Tibbet's Opera House (C. L. Hunter, manager): J. C. Padgett in The Long Strike, Sept. 18, to poor house, but to very best of satisfaction. Waite and King's Comedy co. opened 20th for one week. Standing-room only at panic prices each night.

LANSING.

Buck's Opera House (M. J. Buck, manager): Amy Gordon's Casino Opera co, Sept 23, 24, 25, in Girofle-Giroflé, Grand Duchess and The Mikado. Co. scored a decided hit. Amy Gordon received enthusiastic encores, and Max Figman certainly deserves a place among star comedians. Support fully up to the average.

FLINT.

Music Hall (Thayer and Page, managers): The Ivy Leaf closed a three nights' engagement Sept. 24 to fair business. Mr. Powers says he is well satisfied with the outlook so far this season.

JACKSON.

Hibbard Opera House (C. J. Whitney, manager): Emma Abbott Opera co. Sept. 20 in La Traviata, the star taking the character of Violetta with much success. The audience nearly filled the house. Monte Cristo, with Walter Lawrence as Edmund Dante, 22d. Mr. Lawrence surprised the limited audience. They were not prepared for so fine an entertainment.

Assembly Opera House: Long Strike to a fair house Sept. 20. Opposition and weather killed business. J. C. Padgett as Moneypenny comes to us like an old friend. Wages of Sin, 23d, to paying business.

MINNESOTA.

ST. PAUL.

Grand Opera House (L. N. Scott, manager): We, Us & Co.—W. A. Mestayer and Theresa Vaughn, the principal attractions—Sept. 20, 21, 22, drawing good houses. Miss Vaughn is pretty and attractive and a very pleasing vocalist. Mr. Mestayer has introduced some new features in the piece that caught the house. The co. is stronger than last season, and gives a very laughable performance. Mr. and Mrs. W. J. Florence, return engagement, 23d, 24th, 25th and matinee, presenting The Flirt, Mighty Dollar and Domby and Son, to very good houses.

Olympic Theatre: Attraction week of 20th, a strong co. of specialty and variety people, introducing Mlle. Louise, Mabel Hamilton, Mellie Hayden, Della Wall, George Fisher, O. B. Steele, Hank Hawks, Ed. Conley and William Wells. Good performance to very fair houses. Coming: De Forrest and Carroll's Burlesque co. week of 27th.

Exposition Building: Schoolcraft, Coes and Shortis' Minstrels, 23d, 24th, 25th, to fair houses. Co. not very large, but gives a performance that took well with the audience.

MINNEAPOLIS.

Grand Opera House (J. F. Conklin, manager): Of all the plays in which I love to see Florence, none is as satisfying as his version of Dombey and Son, with its alternations of delicious comedy and deep pathos. I overheard more than one of Mr. Florence's admirers who delight to see him play Mighty Dollar and Our Governor say, as they drew a long breath on leaving the theatre on Saturday night, that, after all, they had rather hear Florence in Dombey and Son than in anything else. In The Flirt, as played by Mr. and Mrs. Florence there is material to make another one of his successes. We, Us & Co. followed the Florences to large audiences.

MISSOURI.

SEDALIA.

Wood's Opera House (H. W. Wood, manager): May Fisk's Blondes, a concern faked in Kansas City for Fair date in Sedalia Sept. 20 and 21, did not have the wherewith to come on 20th, and were helped here 21st by the local manager. The show was bad and was attached for printing and board the following day and stranded in consequence. The Norman Opera co. in The Maid of Belleville, had but fair house 22d, 23d. Agnes Hallock got the lion's share of applause. Ed Chapman's topical song, "It Wouldn't Surprise Me at All" got all the encores he would respond to. Zozo drew good audiences 24th, 25th, and supplied a succession of delights. Blanche Curtisse, the Vassar beauty, unbalanced some of the members of the local press as indicated by the notices the following morning. Skipped by the Light of the Moon 30th.

ST. JOSEPH.

Tootle's Opera House (R. S. Douglas, manager): Patti Rosa co. presented Zip and Bob to good and highly pleased audiences Sept. 17, 18. Miss Rosa herself carried the audience by storm, and her supporting co. was uniformly strong. Hoyt's Tin Soldier with the irrepressible and unapproachable James T. Powers as Rats to good business 20th, 21st. Co. is strong and each member well fitted for assigned part.

Arena: Barnum's drew the largest attendance ever known in the circus annals of St. Joseph 22d. Weather was propitious, and trains came in heavily loaded from all directions.

Gossip: Miss Rosa made a fly-catch not down in her lines last night of her engagement. As comedian Warren was making one of his eccentric and rapid exits (left) she jumped for his handkerchief, and caught it, too, in a manner to do credit to a baseball fielder.—Manager Hill while in the city visited Colonel Abbott, owner of Colonel West, the sire of one of the famous $50,000 span sold by Mr. Hill not long ago.

MONTANA.

HELENA.

Ming's Opera House: The Minnie Hauk co., under the management of Mr. Maguire, appeared Sept. 15 and 16 to crowded houses.

NEBRASKA.

LINCOLN.

Funke's Opera House (Fred. Funke, manager): The Margaret Mather co. presented Romeo and Juliet to a packed house. Miss Mather was enthusiastically received.

NEW JERSEY.

JERSEY CITY.

Academy of Music (William Henderson, manager): Edmund Collier and a very fair co. attracted medium houses Sept. 23, 24, 25. Metamora was presented Thursday and Saturday evenings; Jack Cade, Friday, and Virginius Saturday matinee. Mr. Collier in the leading roles did excellently, and was ably seconded by Lawrence Hanley, Jerome Stansil and J. P. Winter. Henrietta Crosman and Sara Neville also won credit for good work. A large house assembled 27th to greet the first of American actresses, Mrs. D. P. Bowers, in John Brougham's great play, Lady Audley's Secret. The star was supported by Joseph Wheelock, John A. Lane, Mark Lynch, R. H. Strong, R. Montgomery, Fanny Gillette, Jennie Carroll and several others, who acquitted themselves creditably. In fact, Mrs. Bowers' co. is a remarkably strong one, and reflects great credit on the discrimination of the management. The star is handsome and clever, and seems to have accomplished the miracle of staying time in its flight. Mary Stuart, 28th, was equally successful. Macbeth, 29th. James M. Hardie and Sara von Leer complete the week with A Brave Woman as the attraction. Next week, James A. Herne's Minute Men.

Items: A slight disturbance took place in the dressing-room of the Academy last Saturday night between two members of Mr. Collier's co., which threatened to result seriously but for the prompt interference of Mr. Collier and Mr. Stansil, who quieted the belligerents. The local papers made an unnecessary "spread" of it.—The J. C. Dramatic Club opens Kessler's new theatre on the Heights Nov. 8 with London Assurance.—Harry Miner's Newark house opens with Herne's Minute Men Oct. 8.—Herbert Jones and W. H. Bryan join Standish and Clayton's Rainbow co. in Rochester this week.—Genevieve Ward and Janauschek divide week of 11th at the Academy.—J. G. Ritchie is quite enthusiastic over the success of Mrs. Bowers' tour, and predicts great possibilities before the end of the season is reached.

HOBOKEN.

Wareing's Theatre (Robert Wareing, manager): A very fine business was done last week at this house by the Strangers of Paris co. The play was produced in an excellent manner with Frank A. Tannehill and a good co., and was thoroughly appreciated. This week Blackmail, with an extra star in the person of Bridge-jumper Brodie, who does the famous dive at the end of the third act.—This is one of the coziest theatres in the State, and for a new house has so far made a very creditable showing. Mr. Wareing is a hard worker, and is determined to make the house a success. He has an efficient staff of assistants, chief of whom is Mr. Hoffman, and they seem anxious to assist the manager as far as ability and courtesy will go.

Germania Theatre (S. Cronheim, manager): Henry Belmer's co. in Pavements of Paris did not seem to draw the usual excellent business to this popular little theatre. This was probably owing to the co. not being up to the standard and several changes made at the last moment. Mr. Cronheim and his able lieutenant, J. W. Macready, must look out for this and not lose their grip on public favor. This week Crimes of a Great City, with Alf. and Mamie Wallace as the van. Not to be outdone in sensations by the rival house, Bridge-jumper Donavan leaps down into the mine in this play amid great enthusiasm. This rivalry is very amusing, and the Hobokenites are thoroughly enjoying it.

TRENTON.

Taylor's Opera House (John Taylor, manager): Murray and Murphy, in Our Irish Visitors, filled the house Sept. 20. The large audience was well pleased. The T. P. W. Minstrels packed the house 23d. Blackmail was well received by a very large audience 25th; Corinne Opera co. 27th, one week; McCaull Opera co. 6th and 7th; Oliver Byron 9th; Derville Family 11th-13th; Lotta 14th.

NEW YORK.

ALBANY.

Leland Opera House (Mrs. R. M. Leland, manageress): The Silver King failed to do a very good business during the first half of last week. The appearance of the Carleton Opera co. for a brief engagement of three nights and a matinee beginning Thursday resulted in bringing out very large audiences. Nanon was given for the first time here, and seemed to please. Roland Reed 30, Oct. 1, 2.

Museum (Jacobs and Proctor, managers): It certainly seems that whatever this management touches turns into money and there can be no doubt that the two members of the firm are piling up the shekels in fine style. The engagement of The Romany Rye last week proved no exception to the general rule, large audiences being attracted. Dominick Murray the current week, dividing the time equally between From Prison to Palace and Escaped from Sing Sing.

ROCHESTER.

Academy of Music (Jacobs and Proctor, managers): Taken from Life was the attraction the past week and the house was crowded at each performance. The co., headed by Phosa McAllister and Harry Duffield, was fully competent to bring out all the strong points to advantage. This week the Wilbur Opera co.; next, Hallen and Hart's Ideals.

Grand Opera House (P. H. Lehnen, manager): James Neill assumed the leading role in Ranch 10 last week. Business was first-class and every patron satisfied. This week Clayton and Standish's Rainbow co.; Haverly's Minstrels 5th and 6th.

People's Theatre: The past week The Double Life drew good houses. Present week Female Minstrels.

TROY.

Griswold Opera House (Jacobs and Proctor, managers): Hallen and Hart's Variety co. amused full houses last week. Current week, the Romany Rye; Dominick Murray next.

Rand's Opera House (B. Smith Strait, manager): The Knights with their clever co. delighted large houses Sept. 24 and 25, and Over the Garden Wall will be pleasantly remembered by those in attendance. Opening 29th with three performances and one matinee, James M. Hardie and Sara von Leer will present A Brave Woman. James Neill in the dual role of the twin brothers in Ranch 10, 1st and 2d.

Items: *The Footlight*, a new programme, made its first appearance last week at Mr. and Mrs. George S. Knight's performances.—Mr. Strait has appointed as his executive board: Thomas M. Strait, treasurer; John Harrison, chief usher; Isaac Twamley, assistant; William Oswright, master mechanic; George Edmed, stage carpenter and W. E. Flack, advertising agent.—Manning and Drew's Female Mastodons and Transatlantic Stars current week at Central.

BUFFALO.

Academy of Music (Meech Brothers, managers): J. K. Emmet began his season Sept. 22 at this house, and had a most successful week.

Court Street Theatre (H. R. Jacobs, managers): Storm-Beaten, last week's attraction, opened to a packed house, and continued doing a fair business. Taken from Life opened 27th.

The Adelphi: Week of 22d was the best of the present season, the evening audiences always being large. The the two comedians, Stebb and Trepp, proved a good drawing card.

OLEAN.

Opera House (Wagner and Ries, managers): Frederic Bryton, in Forgiven, Sept. 23, to standing room only. At his first appearance here, which was something less than a year ago, he played to less than fifty dollars. He played a return engagement a few weeks later to a large house, and now upon his third visit he appears before a house crowded to its utmost capacity. Fortune's Fool, the 28th, to a rather light house. However, the co. gave good satisfaction to the fortunate few.

Arena: Adam Forepaugh's Circus 22d. Their immense spread of canvas was not taxed to its utmost in accommodating the people.

Items: Ezra F. Kendall will make his first appearance in his former home, in a Pair of Kids, 29th. Undoubtedly our people will turn out *en masse* to greet him.

AMSTERDAM.

Opera House (A. Z. Neff, manager and proprietor): A large and well pleased audience laughed for over two hours Sept. 21 at the funny sayings and doings of those exceedingly clever people, Mr. and Mrs. George S. Knight, and their excellent co. in Over the Garden Wall. The dancing and singing were admirable. Mr. Knight's impersonation of a drunken man was inimitable, and his sprightly and graceful wife captured the hearts of all. The St. Felix Sisters in their specialties were first-class, and Edwin Foy proved himself an eccentric comedian of great merit. Silver King 23d; large audience; excellent satisfaction. The scenery was fine and the acting of a high order. Arthur Rehan's Nancy and Co. 30th.

YONKERS.

Music Hall (John Bright, manager): Sept. 20, Uncle Dan. Good entertainment; fair house. The T. P. W. Minstrels 22d, to largest house of season.

ELMIRA.

Opera House (W. E. Bardwell, manager): Forgiven, a melodrama of the modern school, was presented to a rather small but very appreciative audience Sept. 20. The play, while wholly improbable, is replete with strong dramatic situations; the language is humorous and pathetic by turns, yet it is at all times terse and to the point. The characters are natural, and the action is exceedingly interesting and holds the audience spellbound to the last. Frederic Bryton gave a magnificent performance of the principal role and completely won the admiration of his auditors. In his picturesque costume he looked every inch a hero, and [illegible] with a breezy zest and manliness that is [illegible] in like characterizations. The leading lady, [illegible] Thorne, was sympathetic and tender and [illegible] freely over her mimic woe. The Daisy's [illegible] came and to fair business. This one has done [illegible] improved since last season.

Madison Avenue Theatre (W. C. Smith, manager): The Fortune's Fool 20th, played to good business [illegible]. The piece is a melodrama, and while possessing [illegible] literary merit, seems to please the masses. Louise [illegible] is starred in the character of a dancer and plays the part admirably. The comedy parts are well filled by Frank J. Rich and Addie Cumming.

Whiffs: Manager Bardwell wants it understood that it was not at his house that a sixty-two "comps" were issued for one performance.—Dave Wheeler, late treasurer of the defunct O'Leary [illegible] Club, was in town last week. He is ahead of Clara Morris.

BINGHAMTON.

Opera House (J. P. E. Clark, manager): Sept. [illegible], Louise Rial, supported by an excellent co., presented Fortune's Fool to a full house, creating great enthusiasm. The Daisys in Vacation 21st. Crowded house, as usual.

Pioneer Rink: Sept. 21 to 25 Professor Harris' Equine Paradox did a big business.

LOCKPORT.

Hodge Opera House (John Hodge, manager): Sept. 21, Lillie Clay's Adamless Eden drew a large house of the male persuasion, most of whom went away disappointed. Haverly's Minstrels 4th; J. H. Keane, three nights, 9th; Roland Reed 14th; Barry and Fay 16th.

SYRACUSE.

Wieting Opera House (P. H. Lehnen, manager): The Carleton Opera co. presented Nanon to crowded houses Sept. 20, 21 and 22. The opera was well sung and being the first opera here this season drew immensely. Friday and Saturday night and Saturday matinee The Silver King was well played and drew large audiences. Co. good.

Grand Opera House (Jacobs and Proctor, managers): Under the Gaslight was the play at this theatre last week and it was well presented and drew immense houses.

Items: This has been the best week for the theatres this season. Standing-room only at both houses every night.—Hallen and Hart at the Grand 29th, week.

OHIO.

COLUMBUS.

Metropolitan Opera House (C. and J. G. Miller, managers): Haverly's Minstrels drew the usual large [illegible] 21st. Performance rather tame. The Thompson Opera co. comes 30th and Oct. 1 and 2 with The [illegible] Mascotte and Golden Goose. Next, Evans and Hoey's Parlor Match.

Grand Opera House (C. and J. E. Miller, managers): Muggs' Landing is a very strong attraction here, and the S. R. O. sign was out several evenings last week. Frances Bishop, Alf McDowell and [illegible] are as great favorites as ever. This week: [illegible] in Collars and Cuffs and A Piece of Pie.

Schneider's Garden (F. H. [illegible], manager): [illegible] New faces this week: [illegible] Monroe, Addie Farvis, the three [illegible] and [illegible] Lewis.

Arena: Miller, Okey and Freeman's Show had very bad weather last week, and the [illegible] light. Season closed Saturday night, and the show has gone into Winter quarters. [illegible] April with even a stronger organization. [illegible] Co.'s Circus, 5th.—J. C. [illegible], advance [illegible] Robert Downing, was in town last week. [illegible] Charles A. Miller presented [illegible] "hippet," with a handsome [illegible] Saturday.—Harry Reed is wearing a [illegible] present from Brother Murray.—Alf McDowell will bring out a play of his own next season.

NEWARK.

Music Hall (J. H. Miller, manager): Haverly's Minstrels drew a large crowd 22d. Everybody seemed more than pleased.

Opera House (J. B. Jones, manager): Eugene [illegible]son's Tide of Fortune, which was to have been given at this house 23d, was not presented, owing to the failure of Manager Jones to [illegible] an orchestra and the necessary properties. About the time for the curtain to rise, Manager Jones announced to the audience that they would receive their money back at the box-office.

TOLEDO.

Wheeler's Opera House (S. W. Brady, manager): Alone in London drew fair houses Sept. 20 and [illegible]. Excellent all round co. supports Miss Tanner, who achieved great success as Annie Meadows. [illegible] Troubadours in a revival of The Brook drew a good house 23d. F. E. Hall and Mamie [illegible] gave the [illegible] able good support.

People's: G. B. French, in [illegible], opened the theatre for the season 20th. People were turned away by the hundreds on the opening night, and business has continued good.

DAYTON.

The Grand (Reist and Winters, managers): The Ivy Leaf drew large and highly pleased audiences Sept. 20, 21. Lillian Lewis made her first appearance in this city 23d in Odette, to medium business, and left a very favorable impression. [illegible] Chevrial gave a very finished portrayal of the Count [illegible] Searle made the most [illegible] it has ever been our misfortune to see.

Coon Proctor Company, the aeronauts, [illegible] up on imaginary balloon trips, etc., will occupy the Grand on Sunday nights for three weeks.—The fire [illegible] which appeared in The Mirror [illegible] have evidently been started in the hope [illegible] to booked next week.—Manager [illegible] social Hall Soldiers' Home, [illegible] brother, William [illegible], manager Academy of Music, Jersey City, N. J.

LIMA.

Faurot Opera House (George [illegible], manager): One of the cleanest and [illegible] comedies ever presented in this city was The Tide of Fortune, given with Eugene Jepson in the leading role. It is filled with clever situations and [illegible], and is another [illegible] line of the conventional Irish comedy. [illegible] Aimee Mooney, nothing but praise can be [illegible] songs were sweetly sung and [illegible] equally effective. The supporting co. [illegible] Maddie Crane, Adele Bray and Frank [illegible] serve special mention. A [illegible] Jared Barry and Fay's [illegible] went into convulsions of laughter [illegible] doo of Muldoon and McInerny [illegible] never seen to tire. Murdoch's Hour of [illegible] a fair audience 23d. The co. is not at all strong, and this coupled with the weakness of the play, did not make much of an impression. They remain three nights. Under the Gaslight, 30th; T. J. Farron, 1st.

Items: Edwin C. Jepson, the handsome and [illegible] manager of his brother Eugene, tells this one. The local manager of a new theatre in this State that they opened not long ago, is having his first season's experience in the business and when given the property plot of The Tide of Fortune was paralyzed, averring that "it would cost over a hundred dollars to buy all that stuff." When he found snow in the list, that capped the climax, and turning to the property man of the co. he said: "Say, I can't get any snow in this town at this time of year, won't ice do?" Fact. Eugene and Edwin Jepson are two of the most pleasant gentlemen I have ever met, and deserve the success they are meeting.

SANDUSKY.

Biemiller's Opera House ([illegible], managers): The new managers opened their season to large business Sept. 20, [illegible] being the attraction. [illegible] in Mixed Pickles played 23d to a crowded house. Haverly's Minstrels played to big business. So far the new managers have had a success.

MANSFIELD.

Miller's Opera House (Miller and Dittenhoefer, managers): Barry and Fay Sept. 21; small house. The best minstrel performance ever seen in our city was that given by Haverly's co., 23d.

Judgment: Messrs. Miller and Dittenhoefer held a contract with the Thompson Opera co. for Sept. 13th. Co. failed to appear. Opened in Pittsburg, 13th. Management here attached the box-office receipts, 15th, claiming damages. Case came up before Alderman Griffin 17th when a judgment of fifty dollars was rendered in favor of the plaintiffs.

SPRINGFIELD.

Grand Opera House (Fuller Trump, manager): The only attraction last week was Daly's Comedy co. in Vacation. Packed house. Mamie Conway, a fine vocalist, pleased with her songs.

CANTON.

Schaefer's Opera House (Louis Schaefer, manager): A large audience greeted Edward Wodiska's first appearance in our city Sept. 22 in Hamlet, and, to say the least, were well pleased with the performance. Mr. Wodiska is strong in the character, and was called before the curtain several times. Although he labored to serious disadvantage with a severe cold contracted in travelling the night before. Richard III. was presented 23d to only a fair-sized audience. The co. is strong and was well received, particularly the Ophelia of Anna [illegible] and the Laertes of Mr. Krone.

Items: This week is the week of the Fair. We have attractions for every night.—The Sawtelle Comedy co. four nights commencing the 29th.

BUCYRUS.

People's Opera House (V. R. Clemens, manager): Season opened Sept. 20 by Josie Mills' co., [illegible]. Largest houses ever played to. [illegible]

ZANESVILLE.

Bijou Theatre (Dr. O. C. [illegible], manager): Week of 19th was given to Sid C. F[illegible] Dead to the World, Jesse James and [illegible]. The pieces all being of [illegible] tracted largely the lovers of [illegible]

...performance was preceded by a bright olio of specialties, which gave good satisfaction.

UPPER SANDUSKY.

Opera House (John W. Line, manager): Sept. 20 and 21, Edward Wodiska in two of Shakespeare's most notable characters, Hamlet and Richard III. From the enthusiastic manner in which he was received, a flattering success may be set down to his credit. Mr. Wodiska is an able, painstaking actor, with a brilliant future before him. He throws in these difficult roles genuine histrionic ability with the magnetism of youth and a fine stage presence.

YOUNGSTOWN.

Youngstown Opera House (W. W. McKeown, manager): Such an audience has not crowded into the theatre since the halcyon days of Buffalo Bill, as greeted the overture to McNish, Johnson and Slavin's Minstrel troupe Sept. 22. In fact all of the audiences have been good and the dramatic season opens with a flush money drawer and a well pleased public. The most entertaining performance was the lecture of Bob Slavin. It was funny in every way. The clog dancing of Willis Pickert was the perfection of whatever of science or art there is in the tripping of the light fantastic wooden toe. Frank Howard's new song, "Sweet Heather Bell," is already repeated in the street-whistle of the gamin. Haverly's troupe will take away $400 at least on Monday night. Our people are flush and the first one that shakes the pole will knock the persimmons.

PENNSYLVANIA.

ALLENTOWN.

Music Hall (G. C. Aschbach, manager): Murray and Murphy appeared Sept. 21 in Our Irish Visitors. A good-sized audience was present, and all were highly delighted with the performance of the comedians and their good co. A co. under the management of Harry Sargent, attempted to present Boucicault's great play, The Shaughraun, 24th. What little enthusiasm was shown by the small audience can be credited to S. J. Forhan who, as Conn, did fairly well. Lillie Hinton will fill this week with a change of programme nightly at low rates.

Personals: The following letters for professionals are at the Allentown Post Office: Manager Cosmopolitan Theatre co. (10); Charles Blake, Alice Clarke and J. W. Jackson of the same co.; Harry Thompson, care of Love's Comedy co., and Fred. McCloy, manager Frederick Bryton.

HARRISBURG.

Opera House (Markley and Till, managers): Lester and Allen's Minstrels opened to a fair house Sept. 21. Murray and Murphy bore down on us 23d, in their amusing farce Our Irish Visitors and caught the audience in its laughing ribs. Business was not large. The Shaughraun 25th to small house, a large firemen's parade proving a more attractive entertainment.

BETHLEHEM.

Lehigh Theatre (L. F. Walters, manager): Two (2) excellent performances of Storm Beaten and Called Back were given Sept. 24 and 25 by T. H. Glenny's Dramatic co. Fair business and appreciative audiences.

Arena: The Little Mexican Circus gave three performances 23d, 24th and 25th. One of the "asides."

NORRISTOWN.

Music Hall (Wallace Boyer, manager): Aaron Woodhull in Eli Wheatfield Sept. 20. Good house; return date in November.

New Opera House (E. G. Haynes, manager): H. J. Sargent's co. in The Shaughraun to good-sized and well-pleased audiences. S. J. Forhan as Conn and Ruth Berye as Claire Ffolliot rendered their parts well, supported by good co.

George Hoey's Keep It Dark, 25th. Co. fair.

SOMERSET.

Somerset Opera House (P. L. Caseboer, manager): Frank S. Davidson came 17th and 18th, appearing in Hans the German Detective Friday night and Risen from the Ashes Saturday night. Good satisfaction to good houses.

FRANKLIN.

Opera House (D. D. Grant, manager): The second attraction in the new theatre was John T. Raymond in The Magistrate Sept. 15. It was fully as successful as the opening, the house being packed and everybody delighted. James Owen O'Conor played Othello to a fair house Sept. 20. His conception of the part did not please. Charles Mortimer, as Iago, was generally good. Victoria Cameron, as Emelia, ditto. But the really fine acting of Marion Keith, as Desdemona, was the redeeming feature and kept the audience in their seats till the end.

WILLIAMSPORT.

Academy of Music (Wm. G. Elliott, proprietor): Lester and Allen's Minstrels Sept. 22 to good business. Frederic Bryton in Forgiven, 24th, 25th, to very large and elated audiences. Messrs. Bryton, Harwood and Bergmann won the admiration of all, while Blanche Thorne came in for a full share. Prof. Crocker's horses 27th, one week. McCaull's Opera co., 19th.

Arena: Gregory and co.'s circus, 22d to 25th, to big business and well pleased audiences.

OIL CITY.

Opera House (Kane and Rogers, managers): James Owen O'Conor, in Merchant of Venice, 21st; small audience; Lester and Allen's Minstrels, 30th.

SCRANTON.

Academy of Music (C. H. Lindsay, manager): Aaron H. Woodhull in Eli Wheatfield, Sept. 24 and 25, to fair business. Clara Morris, Oct. 1; Lotta, 8th.

LANCASTER.

Fulton Opera House (B. Yecker, proprietor): Bennett and Moulton's Comic Opera co. Sept. 20, week, presenting The Mikado, The Mascotte, Chimes of Normandy, etc., at cheap prices to crowded houses, not even standing room being available on several evenings. The co. is a very good one, Charles A. Bigelow, the comedian, scoring the greatest success.

READING.

Grand Opera House (George M. Miller, manager): Murray and Murphy in Our Irish Visitors Sept. 22. Splendid entertainment to large house. Little's World and Man to Man comb. 23d, 24th, 25th. Good business; performance pleasing. Lillie Hinton and co., 4th, week.

BUTLER.

Opera House (I. J. McCandless, manager): Harry Hart came Sept. 24 to good business, appearing in the German melodrama, My Premise. Considering this is the first week the co. has been together, they did well. P. F. Baker, 9th.

Married: Handsome Louis Grieb, who has had charge of the box office since the opera house has been in existence, created quite a sensation in town lately by hieing away to the city of Jamestown, N. Y., and taking unto himself in wedlock Miss Emma Campbell, a society belle, and daughter of George Campbell, an Opera House stockholder.

WILKESBARRE.

Music Hall (M. H. Burgunder, manager): Crocker's Equestrianals the past week gave good satisfaction to fair houses. Edmund Collier, 1st and 2d; Robert Mantell in Tangled Lives, 5th; Lotta, 8th; McCaull's Opera co., 11th; Rancho 10, 16th; Bennett-Moulton Opera co., one week, 18th; Only a Farmer's Daughter, 25th; Ivy Leaf, 28th.

EASTON.

Able's Opera House (William Shultz, manager): Bennett and Moulton's Opera co. Sept. 13, one week. Good houses. Shaughraun co. 21st. Miserable rehearsal; poor co.; small house. Blackmail co., 24th; small house.

ERIE.

Opera House (John P. Hill, manager): Siberia was presented Sept. 20, 21 to fair business. The cast, with few exceptions, is the same as that of the last visit, and is good throughout. Jonest Robinson, Adele Belgarde, Stella Teuton and Mr. Butler made decided hits. Frederick Bryton and co. in Forgiven appeared to a fair but thoroughly appreciative audience 22d. The co. was the finest seen here in many a day. Mr. Bryton created a fine impression as Jack Diamond, and Blanche Thorne fully shared the honors. A fair house greeted the Adamless Eden, 25th.

RHODE ISLAND.

PROVIDENCE.

Low's Grand Opera House (W. H. Low, proprietor): Nothing booked until last of the week, when Chanfrau comes for three nights. The only attraction last week was the Pat Rooney comb. last two nights and Saturday matinee. Outside of Mr. Rooney and his daughter, the entertainment was very dull.

Providence Opera House (Robert Morrow, manager): The Little Tycoon was well received last week and played to good business. There is some talk of a return engagement. This week is divided between Viola Allen in Talked About and James O'Neill in Monte Cristo. Denman Thompson, 4th, week.

Sans Souci Garden (W. E. White, manager): The Lucier Musical and Comedy co. is the attraction here this week. Oliver Byron's Across the Continent was well patronized last week.

Theatre Comique: The Rentz-Santley co. gave a fine entertainment and did a large week's business. This week, Frank I. Frayne, supported by Eugenia De Forrest in the romantic play of Mardo, the Hunter.

Westminster Musee: Arrivals for the week: Mason and Thea, the Daly Sisters (of Daly's Vacation co.), Frank La Rose, Venetta and Adams, F. L. Corey, Barton and Edwards, the Healeys and James Meany.

NEWPORT.

Newport Opera House (Henry Bull, Jr., manager): The [illegible] Athenaeum Star Specialty co. gave one of the best variety entertainments Sept. 23, that we have had in many a day. House good.

SOUTH CAROLINA.

CHARLESTON.

Owens' Academy of Music (John E. Owens, manager): John E. Owens, the owner of the house, arrived last Monday, and is looking better than at any time since he was here in the season of 1884-5. He is in excellent spirits, and resents his health as quite good. The great comedian is restless off the stage, and longs to get behind the footlights. He has had several offers from managers to return to the stage, and if he continues to feel as well as he does, he will star with a co. of his own.

Benefit: Marion Booth and James O. Barrows, of the Flash of Light co., as soon as they learned of the Charleston earthquake, telegraphed offering their opening night, Oct. 27, for the benefit of the relief fund, manager Owens having tendered the use of the Academy. Mr. Owens does not think the Winter's business will be much affected by the earthquake. On the contrary, he anticipates a good season. Here are some of the attractions already booked: Louis James, Frederick Warde, Frank Mayo, Mrs. Bowers, Fanny Davenport, Rhea, Josiah, Kate Forsythe, Fortune's Fool, Louise Balfe, Kate Claxton, James O'Neill, Michael Strogoff, Downing, Stranglers of Paris, Oliver Byron, Bijou Opera, Robson and Crane, Jane Coombs, Confusion, Flash of Light, Mr. and Mrs. Knight, Milton Nobles, Annie Pixley, We, Us & Co., Kate Castleton, Two Johns, Barry and Fay, Mixed Pickles, Patti Rosa, Bunch of Keys, My Aunt Bridget, Florence Bindley, Gus Williams, Devil's Auction, Zozo, Rentz-Santley, T. P. and W., Barlow, Wilson and Rankin and McNish, Johnson and Slavin Minstrels.

Arena: Barnum's Circus is billed for 16th.

TENNESSEE.

MEMPHIS.

After an unusually quiet Summer, so far as public amusements were concerned, the ball is rolling again in preparation for the opening of the Winter season tomorrow night.

This city has always maintained a number of amateurs' musical and dramatic societies, whose members were urged to their best efforts by a spirit of rivalry. The entertainments provided afforded a series of pleasant diversions, which filled the long gap between the regular theatrical seasons. A few years ago all were absorbed into the Mozart Society, whose magnificent concerts and festivals gave Memphis a wide reputation. As is too often the case, the Mozarts were too large for the town. While Memphis contained her full share of lovers of music and kindred arts, she did not have the great number of skilled musicians and singers needed for the maintenance of so large and elaborate an organization. The society accomplished much good, however, in an educational way, for it elevated the taste of our music-loving people, and developed a great amount of talent which would otherwise have remained hidden. The only disadvantage resulting from the existence of the Mozart Society lay in the fact that it crushed out the smaller organizations, and the numerous entertainments given by them were superseded by a few magnificent efforts put forth by the big society; consequently the summer seasons during the past two years have been absolutely barren of events. Indications point to an early revival of some of the old musical and dramatic associations, and in all likelihood the season will be very brilliant.

KNOXVILLE.

Staub's Theatre (Fritz Staub, proprietor and manager): Monroe and Rice presented Aunt Bridget Sept. 20 to a fair audience. The only feature worthy of mention was the dancing of John C. Rice and Katie Hart; Adelaide Randall Opera co., 1st and 2d.

Arena: Doris' Circus exhibited 23d to small crowds.

TEXAS.

TYLER.

Albertson's Opera House (Elof Albertson, manager): Season opened with Smith's Bell-Ringers Sept. 14. A regular deluge of rain had been falling since noon, and kept away a number. Still, a moderate audience was present and saw a fair performance. McIntyre and Heath's Minstrels filled the house to overflowing, 17th.

Items: Our Opera House has been sold, but still retains the same manager, Elof Albertson, a genial able and efficient gentleman, who has booked a goodly line of attractions for this season—more than ever before—THE MIRROR can always be found on sale at McKay and Adams' drug store.

GALVESTON.

Tremont Opera House (H. Greenwall and Son, managers): McIntyre and Heath's Minstrels opened the season Sunday 19th, appearing to a well filled house. Performances fair only, the commendable features therein being sketch of McIntyre and Heath, musical picnic of Howard, Russell, Seeley and Talbert. Hi Tom Ward in his specialty, and the performing dogs of Prof. Gleason.—Milt. G. Barlow is with the co. and still inflicts us with the old Southern darkey imitation. First-part was tame, and the afterpiece Mayflower vs. Galatea, very ditto. Performance repeated 20th, matinee and evening, to fair business.

Items: A chestnut-bell fiend (very few in town so far, thank goodness) amused himself by performing on that instrument during the first-part on the opening night of McIntyre and Heath, and was rewarded with a reproof from McIntyre, which, however, being rather mild, had little effect. Should this nuisance become general the management will, doubtless, suppress it.

Mr. McIntyre was taken ill Monday evening, and could not appear. An announcement to this effect was due the audience, as the performance suffered in consequence; but none was made. McIntyre is still in the city, though I learn, will soon be able to join the co.—The Swiss Bell-Ringers and Charles L. Andrews' Refined Novelty co. was booked for two nights, beginning 26th, but have collapsed somewhere on the road, and Monroe and Rice having cancelled, we will be without attractions till the early part of October.—The Opera House has been somewhat renovated and presents a fresh and clean appearance.

FORT WORTH.

Fort Worth Opera House (George Dashwood, manager): The Smith Bell-Ringers opened season Sept. 20, with a variety show, which for antiquity could surely be traced back to the close of the eighteenth century. In opening they closed, which was bad for us, but good for towns in which they were booked. It is too bad that the season's opening should be so inglorious; but our people have been "taken in" too often already to be beguiled by the handsome lithographs and posters displayed as a general thing by "snap" companies. Part of the co. are doing their "turns" at Leer's Variety Theatre, some are still hanging around town, while some were helped to railroad tickets by our generous-hearted manager.—McIntyre and Heath, 30th.

JEFFERSON.

Taylor's Opera House (H. B. Thomas, manager): Our season opened Sept. 23 with Baird's Minstrels to a tolerably good audience.

VIRGINIA.

FREDERICKSBURG.

Opera House (C. E. Hunter, Jr., manager): Huntley-Stark Dramatic co. played to a fair house Sept. 20 in Van the Virginian. Zera Semon 30th.

WEST VIRGINIA.

WHEELING.

Opera House (W. S. Foose, manager): McNish, Johnson and Slavin's Minstrels appeared Sept. 21 to a full house, and pleased the audience very much.

Grand Opera House (O. C. Genther, manager): The Silver Spur co. played to good business last week, and the manager is much pleased with his reception. New York Minstrels, 4th, week.

CANADA.

TORONTO.

Grand Opera House (O. B. Sheppard, manager): Fantasma, by the Hanlons' co., was the attraction week of Sept. 20, and proved quite a drawing card, the house being crowded nightly. The Silver King 30th and Oct. 1 and 2.

Toronto Opera House (C. A. Shaw, manager): May Blossom drew good houses week of Sept. 20. Benj. Maginley as Uncle Bartlett and May Hamilton as May were the shining lights. The new scale of prices proved quite a success. Week of Sept. 27 Harry Lacy in The Planter's Wife.

Yonge Street Opera House (J. C. Conner, manager): May Adams' troupe held the boards week of Sept. 20, and did a first-class business.

DATES AHEAD.

Managers of travelling combinations will favor us by sending every week advance dates, and mailing the same in time to reach us on Monday.

DRAMATIC COMPANIES.

Alberta-Morrison Co.: Baltimore 27, week; Washington, Oct. 4, week.
Adelaide Moore: Coldwater, Mich., Oct. 4.
Ada Gray: Pittsburg 27, week.
Arthur Rehan's Co.: Amsterdam N. Y., 30, Worcester, Oct. 1-2; Hartford, Ct., 4-5, Danbury 6-7, Bridgeport 8-9.
Aimee: N. Y. City, 20, two weeks; Philadelphia, Oct. 4, week, Baltimore 11, week, Washington 18, week, Pittsburg 25, week.
Annie Pixley: Manchester, N. H., 30-Oct. 1; Lowell, Mass., 2; Brockton 4, New Bedford 5, Fall River 6, Newport, R. I., 7; Attleboro, Mass., 8, Pawtucket, R. I., 9.
Agnes Wallace and Sam B. Villa: Cadiz, O., 30-Oct. 2, Steubenville 4, Kittanning, Pa., 5-8.
Alone in London Co.: Chicago 27, week, Milwaukee Oct. 4, week, Davenport, Ia., 12, Des Moines 13-14.
Bertha Welby: N.Y. City, 27, week; Philadelphia, Oct. 4, week; Brooklyn, E. D., 11, week.
Boarding-House Co.: Washington 27, week.
Baby Le Grand: Grand Rapids, Mich., 1-2, Muskegon 4-5, Kalamazoo 6-7, Jackson 8-9.
Blackmail Co.: Hoboken, N. J., 27, week; New Haven, Ct., Oct. 4-5, Meriden 6-7, Hartford 8, Springfield, Mass., 9, Worcester 11, Woonsocket, R.I., 13, Providence 14-16.
Barry and Fay: Chatham, Oct., 7, London 8, St. Thomas 9, St. Catherines 11, Toronto 13-15; Lockport, N. Y., 17, Utica 18, Amsterdam 19, Cohoes 20, Hudson 21, Pittsfield, Mass., 22.
Bound to Succeed Co.: Chicago 27, week, Milwaukee Oct. 4, week; Kankakee, Ill., 14, Decatur 16.
Bunch of Keys Co.: St. Louis 27, week, Hannibal Oct. 4.
Bandit King Co.: Chicago 27, week, Indianapolis Oct. 4, week, St. Louis 11, week.
Bennett Matlack: Oswego, N. Y., 30 Oct. 2.
Black Crook (Moulton and Baker's): Portland, Me., 1-2.
Boy Tramp Co.: Washington 27, week.
Baker Dramatic Co.: Bloomington, Ill., 27, week, Decatur 4, week, Vincennes, Ind., 11, week.
Bella Moore: Truckee, Col., 1; Reno 4, Carson 5, Virginia 6.
Charles Pope: Burlington, Ia., 4; Des Moines 8.
Chain Verner: Halifax, N. S., 18, week.
Clara Morris: N. Y. City 4, two weeks.
Condemned to Death: Springfield, Mass., 4, week, Philadelphia 16, week, Washington 18, week, Norfolk, Va., 25, week.
Crossen's Banker's Daughter: Naugatuck, Ct., 30, Thomaston 1, Ansonia 2, Norwalk 3, Bridgeport 4, Meriden 5, Hartford 6 8.
C. A. Gardner (Karl): Massillon, O., 30, Cambridge Oct. 1, Zanesville 2, Newark 4, Mt. Vernon 5, Mansfield 6, Sandusky 7, Findlay 8, Lima 9, Toledo 11, week.
Clio: Boston 27, week.
Cora Van Tassel: Versailles, Ky., 30, Oct. 2.
Claire Scott: Danbury, Ct., 27, week, Middletown Oct. 4, week.
C. H. Clark's Co.: Worcester, Mass., 30, Springfield Oct. 1, Holyoke 2, Thompsonville, Ct., 4, Meriden 5, New London 6, New Britain 7, Norwich 8, Stamford 9, Newark, N. J., 11, week.
C. W. Barry: Wheeling, W. Va., 27, week, Akron, O., Oct. 4, week, Louisville 11 week.
Dalys' Vacation Co.: Cincinnati 27, week, Omaha, Neb., 4-5; Council Bluffs, Ia., 6, Lincoln, Neb., 7, Hastings 8, Grand Island 9, Denver 11, week.
Denman Thompson Co.: New Bedford, Mass., 29, 30; Fall River, Oct. 1, 2; Providence, 4, week; Brooklyn 11, two weeks; Meriden, Ct., 25, Milford, Mass., 26, Lynn 27-8, Haverhill 29-30.
Dan Sully's Corner Grocery Co.: Dayton, O., 30, Hamilton Oct. 1, Madison 2, Louisville 11, week, Chicago 18 week.
Daniel Bandmann: Allentown, Pa., 4.
Edwin Booth: St. Paul 30-Oct. 2, Chicago 4, two weeks, St. Louis 18, week.
Edwin Thorne: Montgomery, Ala., 30, Selma Oct. 1, Birmingham 2, Pensacola, Fla., 4, Mobile, Ala., 5, Meridian, Miss., 6, Jackson 7, Vicksburg 8-9, New Orleans 11, week.
Edwin F. Mayo: Newark 30, Springfield Oct. 1, Richmond, Ind., 2, Cincinnati 4, week, Baltimore 11, week, Washington 18, week.
Effie Ellsler: Elizabeth, N. J., 2, Brooklyn 4, week, N. Y. City 11, two weeks.
E. K. Collier: Wilkesbarre, Pa., Oct. 1, 2, Pittsburg 4, week.
Evans and Hoey: Cincinnati, 27, week, Springfield O., Oct. 4, Columbus 5-6, Wheeling, W. Va., 8-9, N. Y. City 11, week.
Evangeline Co.: Minneapolis 27, week, Indianapolis Oct. 4, week.
Edwin Arden: Norwalk, Ct., 30, Bridgeport Oct. 1-2, Newark, N. J., 4, week, N. Y. City 11, week.
Ethel Tucker: Brooklyn 27, week.
Ezra Kendall: Olean, N. Y., 30, Warren, Pa., Oct. 1, Newcastle 2, Cleveland 4, week.
Eunice Goodrich: Springfield, Mo., 27, week.
E. T. Stetson: Battle Creek, Mich., 30, Coldwater Oct. 1, Jackson 2, Lansing 4, Ionia 5, Owosso 6, Flint 7, Ann Arbor 8, Ypsilanti 9.
Fanny Davenport: N. Y. City, Oct. 11, four weeks.
Fred Bryton: Reading, Pa., 30, Paterson, N.J., Oct. 1-2.
Fred. Felton's Co.: Quincy, Ill., 4, week, Ottumwa, Ia., 11, week.
Felix Vincent Comedy Co.: Milwaukee, Wis., 27, week, Clinton, Ia., 4, two weeks.
Frank Mayo: Washington, 27, week.
Florences (Mr. and Mrs. W. J.): Lincoln, Neb., 30, St. Joseph, Mo., Oct. 1-2, Atchison 4, Leavenworth 5 6, Topeka 7-8, Lawrence 9, Kansas City, Mo., 11-13, Hannibal 14, Quincy, Ill., 15, Burlington, Ia., 16, Chicago 18, two weeks, San Francisco, Nov. 8, four weeks.
Fred. Warde: Baltimore 27, week, Pittsburg, Oct. 4, week, Butler, Pa., 11, Newcastle 12, Titusville 13, Meadville 14, Wheeling, W. Va., 15-16.
Fantasma: Indianapolis, 27, week, St. Louis, Oct. 4, week.
Florence Bindley: Greensboro, N. C., 30, Raleigh Oct. 1, Goldsboro 2, Salisbury 4, Charlotte 5, Columbia, N. C., 6, Sumter 7, Charleston 8-9, Savannah, Ga., 11, Brunswick 12, Fernandina, Fla., 13-14, Jacksonville 15-16, Augusta, Ga., 18.
Frank E. Aiken: Toledo 27, week, Cincinnati, Oct. 11, week, Columbus, 18, week.
Floy Crowell: Portsmouth, N. H., 27, week; Gloucester Oct. 4, week.
Fisher-Hassan Cold Day Co.: Birmingham, Ala., 30; Augusta, Ga., Oct. 1; Mobile, Ala., 2; New Orleans 4, week.
Francis Labadie: Hillsdale, Mich., 30-Oct. 2.
Frank Frayne: Providence 27, week, Boston Oct. 4, week, N. Y. City 11, week.
Genevieve Ward: N. Y. City, 27, two weeks.
George H. Adams: N. Y. City, 27, week.
Glenney Co.: Philadelphia 27, week.
Gilbert Comedy Co.: Bellefontaine, O., 29, week.
Gladiator Co. (Mack and Downing): Zanesville, O., 30, Columbus, Oct. 1-2, Cincinnati 4, week.
Gus Williams: Lansing, Mich., 30-Oct. 1.
Gambler's Wife Co.: Corning, N.Y., 27-Oct. 1, Niagara Falls 2, Grand Rapids, Mich., 4, week, Chicago 11, week.
Helen Dauvray: Boston 27, week.
Henry E. Dixey: N. Y. City Sept. 20, four weeks.
Helene Adell: Springfield, Mass., 27, week; Boston Oct. 4, week.
Harold Forsberg: Louisville, 30-Oct. 1-2; Ironton, O. 4. Chillicothe 5. Zanesville 6, Lancaster 7, Newark 8, Toledo 11-12, Lima 13, Goshen, Ind., 15, South Bend 16.
Hoodman Blind Co.: N. Y. City, 27, week.
Held by the Enemy Co.: N. Y. City Sept 27, nine weeks.
Henry Chanfrau: Providence 30 Oct. 2.
Harbor Lights Co.; Boston, August 30, six weeks.
Herne's Minute Men: Brooklyn, E. D., 27, week.
Hardie-Von Leer Co.: Jersey City 30-Oct 2.
Harry Webber. Glasgow 29 to Oct. 2, Owensboro, Ky., 14-16.
Henry Walton: Oshawa Ont., 30, Port Hope Oct. 1, Coburg 2, Trenton 4, Belleville 5-6, Cornwall 8, Montreal 11.
Harry Lacy: Toronto 27, week, Cincinnati Oct. 4, week.
Ivy Leaf Co.: London, Ont., 27, week, Buffalo Oct. 4, week.
Ida Lewis: York, Pa., 27, week.
Irene Taylor: Jamestown, N. Y., 27, week.
J. B. Polk: Minneapolis 30-Oct. 2, Sioux City, Ia., 4, St. Joseph, Mo., 5, Lawrence, Kas., 6, Kansas City, Mo., 7-9, Lawrenceville, Kas., 11, Lincoln, Neb., 12, Omaha 13-14, Des Moines, Ia., 15, Rock Island Ill., 16, Chicago 18, two weeks.
Joseph Jefferson: St. Louis, 27, week; Chicago, Oct. 4, two weeks.
J. K. Emmet: Cincinnati 27, week, Philadelphia Oct. 4, week, Harlem N. Y., 11, week.
John T. Raymond: Muskegon Mich., 30, South Bend, Ind., 2, Chicago 4, week, Milwaukee 11-13, Madison 14, Rockford, Ill., 15, Dubuque, Ia., 16.
James O'Neill: Providence 30-Oct. 2, Attleboro Mass., 4, N. Attleboro 5, Pawtucket, R. I., 6, Pittsfield, Mass., 7.
Joseph Murphy: Philadelphia 27, week, N. Y. City 4, week.
J. W. Jennings: Richmond, Va., 30.
Jennie Lee: Greencastle, Ind., 4, Terre Haute 5-6, Evansville 7-9.
John A. Stevens: Brooklyn 27, week.
Jones-Montague Co. Woonsocket, R. I., 30.
Jeffreys Lewis: San Francisco 27, week.
Julian Comedy Co.: Bradford, Vt., 27, week, Northfield Oct. 4, week.
Kate Forsyth: St. Louis, Oct. 11.
Kiralfys' Rat-Catcher: St. Louis 27, week.
Katie Putnam: Parsons, Kas., 29 to Oct. 2; Lawrence 4, Leavenworth 5, Atchison 6, Fort Scott 7 9, Chicago 11, week, Madison, Wis., 18, Chippewa Falls 19, Eau Claire, 20, Stillwater, 21, St. Cloud, Minn., 22, Crookston 23, Winnipeg, Man., 25, week.
Kate Claxton: N. Y. City 27, week.
Kiralfys' Siebra Co: Boston 27, week, Philadelphia Oct. 4, week.
Kate Castleton: Chicago, Sept. 20, three weeks.
Kittie Rhoades: Frederick, Md., 27, week, Annapolis Oct. 4, week, Alexandria, Va., 11, week, Norristown, Pa., 18, week.
Kendall Comedy Co.: Davenport, Ia., 27, week.
Keep It Dark Co.: Philadelphia 27, week, Troy Oct. 4 6, Syracuse 7 9, Chicago 11, week.
Kindergarden Co.: Meriden, Ct., 28-30, Bristol Oct. 1, New Britain 2, Rockville 4, Willimantic 5 6, New London 7 9, Stonington 11-12, Westerly, R. I., 13-14.
Lotta: Chicago, 20, two weeks, Williamsport, Pa., Oct. 7, Scranton 8, Philadelphia 18.
Lights o' London Co.: Jackson, Mich., 30, Ann Arbor Oct. 1, Adrian 2, Chicago 4, week, Peoria, Ill., 11 12, Galesburg 11, Monmouth 14.
Louise Litta: Taunton, Mass., 28-30, Haverhill Oct. 4.
Lenzo Brothers: Lawrence, Pa., 27, week, Brooklyn, E. D., Oct 4, week, Pittsburg 11, week.
Lillian Olcott: N. Y. City 20, three weeks.
Lillian Lewis: Louisville 27, week, Nashville Oct. 4-6, Knoxville 8-9, Chattanooga 11, Rome, Ga., 12, Macon 13, Savannah 15-16, Americus 18, Atlanta 25-26.
Lawrence Barrett: Attleboro, Mass., 30-Oct. 1, Pawtucket, R. I., 2, Brooklyn, 4, week, Philadelphia 11, week, Baltimore, 18, week.
Louise Rial: Bradford, Pa., 23; Warren, 24; Olean, N. Y., 25.
Lizzie Evans: Natchez, Miss., 29, 30, Vicksburg Oct. 1-2, Memphis 4, week, Pine Bluff, Ark., 11-12, Little Rock 13, Hot Springs 14-16, Marshall, Tex., 18.
Lottie Church: N. Y. City, 27, week.
Louise Balfe Co.: Alexandria, Va., Oct. 6, Richmond 7-9; Lynchburg 11, 12, Johnsonville 13; Knoxville, Tenn., 14, Chattanooga 15.
Louis James: Peoria, Ill., 29, 30, Bloomington Oct. 1, Mattoon 2, Chicago 4, week, Louisville 11, week.
Long Strike Co.: Owosso, Mich., 30, Kalamazoo Oct. 12.
Lizzie May Ulmer: Clinton, Mass., 8, Milford 9, New Haven, Ct., 11-12.
Little's World Co.: Burlington, N. J., 30, Wilmington, Del., Oct. 1, Mt. Holly, N. J., 2, Salem, 4. Bridgeton 5, Pottstown, Pa., 6, Paterson, N. J., 7; Poughkeepsie, N. Y., 8, Hudson 9, Brooklyn 11, week.
Leclair and Russell: St. Louis 27, week; Paducah, Ky., Oct. 4, Pine Bluff, Ark., 6, Little Rock 7, Hot Springs 8.
Little Duchess Co.: St. Louis 27, week.
Lillie Hinton: Allentown, Pa., 27, week, Reading Oct. 4, week, Easton 11-13, Harrisburg 14-16, Chambersburg 18, week, Frederick Md., 25, week.
Little Nugget Co.: Memphis 1-3, Nashville 4-5, Columbia 6, Birmingham 7, Atlanta, Ga., 8 9, Selma, Ala., 11.
Mme. Janauschek: Philadelphia 27, week; N. Y. City Oct. 4, week.
Mme. Modjeska: N. Y. City, Oct. 25.
M. B. Curtis: Brooklyn, E. D., 4, week.
Maggie Mitchell: New Brunswick, N. J., Oct. 4, Yonkers, N. Y., 5, Poughkeepsie 6, Rondout 7, Northampton, Mass., 8, Springfield 9, Boston 11, two weeks.
Mrs. Langtry: N. Y. City, Oct. 4, four weeks.
Mrs. Chanfrau: N. Y. City 20, two weeks.
May Blossom Co. (Benj. Maginley): Detroit 30-Oct 1-2.
May Fortescue: N. Y. City, Oct. 18.
Madison Square Theatre Co. (Palmer's): St. Joseph, Mo., 30, Omaha, Neb., Oct. 1, 2.
Margaret Mather: Davenport Ia., 30, Peoria, Ill., Oct. 1, Streator 2, Chicago 4, two weeks, Chicago 18, week, Milwaukee 25-7, Oshkosh, Wis., 28, Rockford, Ill., 29, Elgin 30, Cincinnati Nov. 1, week.
Michael Strogoff Co.: Memphis 30-Oct. 2, Nashville 4-5.
Milton Nobles: Topeka, Kas., 30-Oct. 2, Parsons 4, Fort Scott 5-6, Sedalia, Mo., 8, Jefferson City 9, Staunton, Va., 12; Lynchburg 13-14, Richmond 15-16, Chattanooga, Tenn., 18, Knoxville 19.
McKee Rankin Co.: Chicago 27, week.
Mrs. D. P. Bowers: Poughkeepsie, N. Y., Oct. 2. N. Y. City 4.
McKnight's Naiad Queen: Crawfordsville, Ind., 27, week.
Mortimer Murdock's Co.: Mansfield, O., 29-Oct. 2, Wooster 4-5, Norwalk 6, Sandusky 7, Tiffin 8-9, Fremont 11-12.
Main Line Co.: N. Y. City, Sept. 20, four weeks.
Myra Goodwin: Port Jervis, N. Y., Oct. 4.
Murray and Murphy: Lancaster, O., 30, Dayton Oct. 1, Terre Haute, Ind., 2, Vincennes 4, Evansville 5-6, Paducah, Ky., 7, Cairo, Ill., 8, Belleville 9, Hannibal, Mo., 11, Moberly 12, Sedalia 13, St. Joseph 14, Lawrence, Kas., 15, Topeka 16, Kansas City 18-20, Plattsmouth, Neb., 21.
Mr. and Mrs. George S. Knight: N. Y. City 27, week, Baltimore Oct. 4, week.
Mabel Stanton: Malone, N. Y., 27-30, St. Albans, Vt., Oct. 1-2.
Montezuma Co.: Akron O., 27, week.
Mattie Vickers: Bloomington, Ill., 30, Danville Oct. 1, Crawfordsville, Ind., 2, Anderson 4, Kenton, O., 5, Mt. Vernon 7 8, Pittsburg 11, week.
Muggs' Landing: Cleveland 27, week, Chicago Oct. 11, week.
Messenger from Jarvis Section Co.: Paterson, N.J., 27, week, Rochester, N. Y., Oct. 4, week, Chicago 11, two weeks.
Moore-Vivian Co.: Springfield, O., 4.
Maude Atkinson: Des Moines, Ia., 27, week, Keokuk, Oct. 4, week.
Monroe and Rice's Co.: New Orleans 27, week.
Micaliz Co.: Syracuse Oct. 1-2.
McCord Comedy Co.: Rome, Ga., 27, week.
Mrs. Riley's Co.: Warsaw, Ind., 27, week, Huntingdon, Oct. 4, week, Angola 11, week.
N. S. Wood. Cincinnati 27, week, Louisville, Oct. 4, week.
N. C. Goodwin. N. Y. City, Sept. 20, five weeks.
Night Off Co.: Ottawa, Ont., 1-2, Ogdensburg, N.Y., 4, Watertown 5, Utica 6, Rochester 7 9.
Newton Beers: Cleveland 27, week, Columbus, Oct. 4, week.
Neil Burgess: Brooklyn, 27, week, Harlem, N. Y., Oct. 4, week, N. Y. City 11, week.
Only a Farmer's Daughter Co.: Dover, Del., 28-Oct. 1, Bridgeton, N. J., 2, Brooklyn, E. D., 4, week.
Oliver Byron: Long Branch, N. J., 30, Red Bank, Oct. 1, Asbury Park 2, Danbury, Ct., 4 5, Morristown, N. J., 6, Elizabeth 7, New Brunswick 8, Trenton 9, Boston 11, week.
Osmond Tearle: San Francisco, Oct. 11.
One of the Bravest: Cedar Rapids, Iowa, 30, Burlington Oct. 2, Rock Island, Ill., 4-5, Springfield 9. St. Louis 11, week.
People's Theatre Co. (Hill's): Westport, Ct., 27, week.
Private Secretary Co.: Indianapolis 27, week.
Patti Rosa: Kansas City 30-Oct. 2, Sedalia 4, Jefferson City 5 6, Henderson, Ky., 7, Clarksville, Tenn., 8 9, Nashville 11-12, Huntsville, Ala., 13-14.
Pauline Markham: Boston 27, week; Halifax, N. S., Oct. 4, week, St. John 18, week, Bangor, Me., 25-27.
Prisoner for Life Co.: Brooklyn, N. Y., 20, week, Norfolk, Va., 27, 28, 29, Richmond 30-Oct. 1, Washington 4, week.
P. F. Baker: Cleveland, Oct. 4, Butler, Pa., 9.
Passion's Slave Co. (Winnett's): Brooklyn, 27, week, New Haven, Oct. 4, week, Washington Oct. 11, week, Baltimore 18, week.
Rhea: Northampton, Mass., 30, Pittsfield Oct. 1, Brattleboro, Vt., 2.
Robson and Crane: Pittsburg 27, week.
Ranch 10: Rondout, N. Y., 30, Troy Oct. 1-2, Buffalo 4, week.
Rainbow Co., Rochester 27, week, Binghamton Oct. 4, week. Utica 11, week.
Rightmire's Co.: Baltimore 27, week, Harrisburg, Pa Oct. 4, week, Pittsburg 11, week, Cleveland 18, week.
Rag Baby Co.: N. Y. City 27, week.
Ranch King Co.: Indianapolis 27, week, Evansville 7, week, Louisville 11, week, Nashville 18, week, Cincinnati 25, week.
Redmund-Barry Co.: Haverhill, Mass., 1.
Rose Coghlan. Pittsfield, Mass., 30; Keene, N. H., Oct. 1, Burlington, Vt., 2, Montreal, 4, week, Ottawa 11 12, Ogdensburg, N. Y., 13, Watertown 14, Lockport 15, Toronto 18, week, Boston 25, week.
R. B. Mantell: Philadelphia. 27, week, Scranton, Pa., Oct. 4, Wilkesbarre 5, Pittston 6, Lancaster 7, Beaver Falls 8, Uniontown 9, Zanesville, O., 11, Springfield 21.
Richard Mansfield: Washington 27, week, Cincinnati Oct 4, week.
Rentfrow's Pathfinders: Pullman, Ill., 2, Union City, Tenn., 4, week, Trenton 11, week.
Roland Reed: Albany, N. Y., 30, Oct. 1, 2; Gloversville, 4; Utica, 5; Oswego, 6; Auburn 7, Syracuse 8 9, Rochester 11-13, Lockport 14, Erie, Pa., 15, South Bend, Ind. 16, Chicago 18, week; Cleveland 25, week.
Romany Rye Co.: Troy 27, week. Syracuse Oct. 4, week, Rochester 11 week, Buffalo 18, week, Montreal 25, week.
Richardson-Arnold Co.: Arkansas City 27, week, Independence, Oct. 11, week.
Skipped by the Light of the Moon: Sedalia, Mo., 30, Nevada, Oct. 1, Ft. Scott, Kas., 2, Springfield, Mo., 4, Carthage 5, Parsons, Kas., 6, Sherman, Texas, 7, Denison 8, Gainsville 9, Ft. Worth 11, Dallas 12, Waco 13, San Antonio 14-15.
Silver Spur Co.: Pittsburg 27, week; Baltimore, Oct. 4, week, Toledo 18, week.
Storm-Beaten Co.: Montreal 27, week, Ottawa Oct. 4-6, Toronto 7-8, Burlington, Vt., 9, Keene, N. H., 11.
Silver King Co.: Toronto 30-Oct. 2, London 4, Flint, Mich., 5, Saginaw 6, Bay City 7.
Siberia Co.: Rockford, Ill., 1, Chicago 4, week, Burlington Ia., 11, Iowa City 12, Des Moines 13-14.
Sol Smith Russell: Cleveland, 27, week; Jackson, Mich., Oct. 4; East Saginaw, 5; Bay City, 6; Muskegon, 7; Grand Rapids, 8, 9; Chicago, 11, week.
Stranglers of Paris Co.: Richmond, Va., Oct. 4, week.
Salsbury's Troubadours: Chicago, 27, two weeks, Joliet, Oct. 11, Elgin 12, Milwaukee 14-16, St. Paul 18, week, Minneapolis 25, week.
Shadows of a Great City: Hartford Ct., 30-Oct. 2, Boston 4, week.
Strategists Co.: Norfolk Va., 30-Oct. 4, N. Y. City 4, week, Brooklyn 11, week.
Streets of New York: Oshkosh Wis., 30, Milwaukee Oct. 1, 2, Chicago 4, week, Princeton Ill., 11, Quincy 12, Topeka Kas., 14, St. Joseph Mo., 15-16, Lincoln Neb., 18, Omaha 19-20, Des Moines Ia., 21, Keokuk 22, Hannibal Mo., 23, St. Louis 25, week.
Stranglers of Paris Co.: Brooklyn, E. D., 27, week, Richmond, Va., Oct. 4, week.
Stevens Dramatic Co.: Davenport, Ia., 4, two weeks.
Sawtelle Comedy Co.: Canton, O., 29-Oct. 2, Ravenna 4, week.
Shadow Detective Co.: N. Y. City 27, week.
Stella Rees: Chicago 27, week.
Stuart Theatre Co.: Dubuque, Ia., 4, week, Dixon, Ill., 11, week.
The Soldier Co.: San Francisco Sept. 27, week.
Two Johns Co.: Pueblo Col., 30, Garden City Oct. 1, Dodge City 2, Anthony, Kas., 4, Newton 5, Coldwater 6, Wellington 7, Winfield 8, Wichita 9.
Thompson (G. W. and W. J.): Norfolk, Va., 27, week.
T. J. Farron: Richmond, Ind., 30, Piqua, O., Oct. 1, Lima 2, Findlay 4, Marion 5, Newark 6, Janesville 7 8, Urichsville 9.
Taken From Life Co.: Buffalo 27, week; Montreal Oct. 4, week, Washington 11, week, Brooklyn 18, week, N. Y. City 25, two weeks.
Under the Gaslight Co.: Lima, O., 30, Sandusky Oct. 1, Adrian, Mich., 2, Detroit 4, week, Ypsilanti 11, Jackson 12-13, Toledo, O., 14-16.
Under the Lash Co.: New Orleans 20, two weeks.
Ullie Akerstrom: Waterbury, Ct., 27, week, Hartford Oct. 4, week.
Viola Allen: New Haven 30-Oct. 2, Boston 4, week.
Vokes Comedy Co.: Cleveland Oct. 11, week.
White Slave Co.: Brooklyn, E. D., 27, week, Elmira, N. Y., Oct. 4, Hornellsville 5, Olean 6, Warren, Pa., 7, Bradford 8, Newcastle 9, Pittsburg 11, week.
Wages of Sin Co.: Chicago 4, week.
Wodiska Dramatic Co.: New Lisbon, O., 27-30, E. Liverpool, Oct. 1-2, Newcastle, Pa., 4, Salem, O., 5-6.
Wilson Barrett: N. Y. City, Oct. 11, three weeks, Boston, Nov. 1, three weeks.
Waite Comedy Co.: Findlay, O., 27, week; Kenton, Oct. 4, week.
Wilber Dramatic Co. Evansville, Ind., 27, week.
Woodward Dramatic Co.: Cornwall, Ont., 20, two weeks; Brockville, Oct. 4, two weeks.
We, Us & Co.: Kansas City 30-Oct. 2, Ft. Scott, Kas., 4, Lawrence 5, Topeka 6, Atchison 7, Leavenworth 8, Sedalia, Mo., 9, St. Louis 11, week.
Wilson Day Co.: Rutland, Vt., 20, two weeks.
W. R. Ogden: Henderson, N. C., Oct. 1-2, Goldsboro 4, Wilson 5-6, Greenville 7-8, Washington 9-10, Tarboro 12-13.
Youth Co.: Newark 27, week.
Zozo Co.: St. Louis, 27, week; Indianapolis, Oct. 4, 5, 6; Dayton, 7, 8, 9; Ft. Wayne, 11, 12; Lafayette 13; Logansport 14; Terre Haute 15, 16; Evansville 18-20, Nashville 21-3, Memphis 25-7.
Zitka Co.: Brooklyn 27, week; Syracuse, Oct. 4-6, Elmira 7-9, Brooklyn, E. D., 11, week.

OPERA AND CONCERT COMPANIES.

Amy Gordon Opera Co.: Port Huron, Mich., 30-Oct. 2, Jackson 4 6, Coldwater 7-9, Ann Arbor 11-13, E. Saginaw 14-16, Detroit 18, week.
Angelo Italian Opera Co.: N. Y. City 18.
Bensberg Concerts: Newburg, N. Y., 4, Little Falls 5, Oneida 6, Lyons 7, Auburn 8, Canandaigua 9.
Bennett-Moulton Opera Co.: Lowell, Mass., 27, week.
Bijou Opera Co.: Knoxville, Tenn., 1-2, Chattanooga 4, week.
Bennett-Moulton Opera Co. A.: Altoona, Pa., 4, week; Williamsport 11, week.
Chicago Opera Co.: Salt Lake 4-6; Newton, Kas., 12.
Carleton Opera Co.: Brooklyn 27, week; Philadelphia, Oct. 4, two weeks.
Court Musicians: Charlottetown, P. E. I., 6-7, Picton, N. S., 8, New Glasgow 9, Halifax 11-12.
Conried's Opera Co.: N. Y. City, Oct. 11, four weeks.
Duff's Opera Co.: San Francisco, Sept. 6, four weeks, Denver, Oct. 8.
Erminie Opera Co.: Boston 4, two weeks, Philadelphia 18, three weeks.
Emma Abbott Opera Co.: Milwaukee 27, week, Minneapolis, Oct. 4, week.
Gypsy Baron Co.: N. Y. City, Oct. 11.
Hyers Sisters: Evansville Ind., 30-Oct. 1, Cairo, Ill., 4, Carbondale 5, Murphysboro 6, Chester 7, Nashville 8, Carlisle 9.
Hungarian Gypsy Band: Reed City, Mich., 30; Battle Creek Oct. 4, Zanesville, O., 6, Louisville 10-12.
Jeannie Winston: San Francisco Oct. 25, five weeks.
Kimball Opera Co. (Corinne): Trenton, N. J., 27, week.
Lillian Conway Opera Co.: N. Y. City 4, week.
Little Tycoon Co: Cleveland, 30 to Oct. 2; Detroit 4, week; Indianapolis 11-13, Louisville 14-16, St. Louis 18, week.
Lucier Family: Providence, 27, week; Boston, Oct. 4, week.
Mystic Isle Co.: Philadelphia, Oct. 4.
Minnie Hauk: St. Paul 6-7.
McCaull's Black Hussar Co.: St. Louis 11, week.
McCaull's Opera Co.: N. Y. City 27, two weeks Philadelphia 11, two weeks.
Mexican Typical Orchestra: Indianapolis 27, week.
Norman Opera Co.: Denver, 27, week.
Pepita Opera Co.: Chicago, 20, two weeks; St. Louis, Oct. 4, week.
Starr Opera Co.: Hamilton, Ont., 28, week, Alpena, Mich., Oct. 4, week, Toledo, O., 11, week.
Templeton Opera Co.: Montreal, 27, week.
Thompson Opera Co.: Columbus, O., 30-Oct. 2.
Violet Cameron Opera Co.: N. Y. City, Oct. 4.
Thompson Opera Co.: Columbus, O., 30-Oct. 2, Fort Wayne, Ind., 7 8.
Wilbur Opera Co.: Rochester, 27, week; Buffalo, Oct. 4, week.

MINSTREL COMPANIES.

Birch and Reed's: Chicago, 13, three weeks.
Baird's: Houston Tex., 30, Galveston Oct. 4-5, San Antonio 12 13.
Haverly's: Buffalo 30-Oct. 2, Lockport 4, Oswego 8.
Hi Henry's: Nyack, N. Y., 30, Passaic, N. J., Oct. 1, Morristown 2.
Lester and Allen's: Wilmington Del., 30, Bradford, Pa., Oct. 1, Erie 2, Warren, O., 4, Youngstown 5, Akron 6, Cleveland 7-9.
McIntyre and Heath's: Ft. Worth, Tex., 30, Dallas Oct. 1-2, Sherman 4.
McNish, Johnson and Slavin's: Chicago 27, week; Milwaukee Oct. 3; Ft. Wayne, Ind., 6.
New York: Huntington Pa., 30, West Bridgewater Oct. 1 2, Wheeling, W. Va., 4, week.
Schoolcraft's: Davenport, Ia., 8-9.
T. P. W.: Norristown, Pa., 30, Washington 4, week Wilmington, Del., Oct. 2.
Wilson and Rankin's: Birmingham 30; Pensacola, Fla., Oct. 1, Mobile, Ala., 2; New Orleans 4, week.

VARIETY COMPANIES.

Australian Novelty Co.: Newark, N. J., 27, week.
Adamless Eden Co.: Ashtabula, O., 30, Newcastle, Pa., Oct. 1, Youngstown, O., 2, Beaver Falls, Pa., 5.
Beane-Gilday Co.: Columbus, O., 27, week, Cleveland 4, week, Louisville 11, week, Nashville 18-20.
Davene's Attractions: Buffalo 27, week.
Dick Gorman: New Orleans 20, two weeks, Beaumont, Texas, Oct., 4, Houston 5, Galveston 6-7, Columbia 8, San Antonio 9.
Delevan's Tent Show: New Britain, Ct., 27, week. Danbury Oct. 4, week.
Gray-Stephens: New Haven 27, week.
Harry Russell: Brooklyn 27, week.
Howard Specialty Co.: Chelsea, Mass., 30, Holyoke Oct. 1, Springfield 2, Boston 4, week, Providence 11, week, N. Y. City 18, two weeks.
Hallen and Hart: Syracuse 27, week, Rochester Oct. 4, week, N. Y. City 18, two weeks.
John Ransone: Baltimore 27, week, Paterson, N. J., Oct. 4, week, Brooklyn 11, week, N. Y. City, 18, week.
Kelly-Murphy Co.: Albany Oct. 4, week, Troy 11, week.
Reilly-Wood Co.: N. Y. City 27, week, Philadelphia Oct. 4, week.
Sid. C. France: Pittsburg 27, week.
Tony Pastor's Co.: Philadelphia 27 week, Washington Oct. 4, week.
Weston Brothers: Chicago 27, week; Indianapolis Oct. 4, week, Cincinnati 11, week.

MISCELLANEOUS.

Bristol's Equescurriculum: Newburg, N. Y., 30-Oct. 2, Kingston 4, week, Schenectady 11-13, Gloversville 14 16, Troy 18, week.
Balabrega: Augusta, Me., 30-Oct. 2, Bangor 4, week, St. John, N. B., 11, week, Halifax, N. S. 18, week, Charlottetown, P. E. I., 25, week.
Crocker's Equines: Williamsport Pa., 27, week, Shenandoah Oct. 4-6, Sunbury 7 9, Johnstown 11-13.
Denier's Humpty Dumpty Co.: Chicago 27, week.
Harrigan's Hibernicon: Lambertville, N. J., Oct. 1, Easton 2, Burlington, N. J., 4, Millville 5, Bridgeport 6, Salem 7.
Kellar: Topeka, Kas., 27, week, Denver, Oct. 4, week, Des Moines, Ia., 22-3.
Matt Morgan Diorama Co: Ft. Wayne, Ind., 30-Oct. 1, Milwaukee 4, week.
Professor Herrmann: Philadelphia, 27, two weeks.
Zera Semon: Fredericksburg, Va., 30-Oct. 2, Danville 11, week.

CIRCUSES.

Adam Forepaugh's: Greenville, Pa., 30, Newcastle Oct. 1, Allegheny 4-5, Butler 6, East Liberty 7, Indiana 8, Altoona 9.
Barnum's: Parsons, Kas., 30, Ft. Scott Oct. 1, Springfield 2, Memphis, Tenn., 4, Humboldt 5, Nashville 6, Murfreesboro 7, Chattanooga 8, Knoxville 9, Rome, Ga., 11, Atlanta 12, Macon 13, Augusta 14, Savannah 15, Charleston, S. C., 16, Columbia 18, Florence 19, Wilmington, N. C., 20, Goldsboro 21, Raleigh 22, Greensboro 23, Danville, Va., 25.
Buffalo Bill's Wild West Show: Staten Island, N. Y., June 28—indefinite.
Cole's. Boulder, Col., 30, Denver, Oct. 1-2.
Doris': Durham, N. C., 30, Raleigh Oct. 1, Goldsboro 2, Tarboro 4, Wilson 5, Wilmington 6, Shoe Heel 7, Wadesboro 8, Charlotte 9, Spartanburg, S. C., 11, Greenville 12.
Frank Robbins': Alexandria, Va., 1, Leesburg 2.
Gregory's: Mahanoy City, Pa., 1-2, Shamokin 4 5. Pottsville 6 7, Reading 8 11.
Hurlburt's: New Bethlehem, Pa., 2, Brookville 4, Reynoldsville 5, DuBois 6.
Miller, Okey and Freeman's: Lima O., 1-2, Dayton, 4-5, Springfield 6-7, Washington C. H., 8-9.
Richards': Cincinnati, Sept. 1, four weeks.
Wallace's: Somerset, Pa., 1, Columbus, O., 7.

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New York Press Comment on this Organization:

New York Herald, Sept. 28.

THE REVIVAL OF HOODMAN BLIND.

Hoodman Blind, which was revived at the Grand Opera House last evening, is the very sort of drama to please a West side audience would naturally relish. The large theatre, in spite of the intense heat, was densely crowded, and the melodrama was followed from beginning to end with close attention. Mr. Haworth was greeted by such generous demonstrations of applause as are vouchsafed to strong and favorite actors only. Mr. Haworth is himself an actor of great promise. His sincerity and earnestness are remarkably refreshing, and his efforts are moreover informed with striking grace, both in the matter of pose and gesture, as well as by a strong and altogether unusual intelligence. These, and more particularly his unflagging ardor, were the features which won him the sympathies of nearly the entire audience last evening. For a first night the performance was strikingly even and spirited, and among the large cast Miss Armstrong (who last evening led the dual existence of Nance and Jess) is entitled to special praise. The former she acted with charming tenderness and *naïveté*, the latter with nearly repulsive realism.

New York World, Sept. 28.

THE GRAND OPERA HOUSE.

The first night of the Grand Opera House for the season of 1886-7 has brought joy to the fortunate lessee, Mr. T. Henry French, to his partner in Jones and Barrett's great play, Hoodman Blind, Mr. F. W. Sanger, and has presented to New York, in the roles of Jack Voulett and Nance Voulett, two artists, Mr. Joseph Haworth and Miss Sydney Armstrong, who have in one night made a popular and artistic success. When Messrs. French and Sanger obtained the right to Hoodman Blind, it was decided to bring it out in the grand old house of the West side. New scenery by Gentcher and Merry was supplied, and the applause with which their efforts were greeted last night left no doubt in the minds of the painters that their work was appreciated. From the rise of the curtain until its fall the audience were in entire sympathy with the hero and heroine in their trials, and at the end of each act they were called before the curtain. Mr. Haworth was particularly strong in his part, and gave the best presentation of the part that has ever been given in this country.

New York Journal, Sept. 28.

HOODMAN BLIND AT THE GRAND OPERA.

It was beyond controversy owing to the sumptuous setting of the play that Hoodman Blind scored the immediate success it did last evening at the Grand Opera House. The cast last night was good throughout, and in one case, that of Mr. Joseph Haworth's assumption of the part originally taken with no small degree of success by Lyrie Bellew, was excellent. Mr. Haworth's conception of the hero is intelligent, perspicuous and creates feelings of admiration as well as sympathy among the audience. The theatre was crowded.

New York Times, Sept. 28.

Hoodman Blind was a treat for the West side audience in the Grand Opera House last evening. They applauded almost every line the hero spoke, and showed a decided inclination to lynch the villains before they reached their discomfiture in the last act. Mr. Joseph Haworth, a young actor of considerable ability, appeared as the hero, Jack Voulett, and acted with great earnestness.

Mail and Express, Sept. 28.

The revival at the Grand Opera House last night of Hoodman Blind, originally seen at Wallack's Theatre, may be set down as a pronounced West side hit. Despite the suffocation of the atmosphere, the huge auditorium was packed with a demonstrative audience. Joseph Haworth, who is among the most vigorous of the younger leading men of the stage, gave a strong personation of Jack Voulett. He received a call at each act. Miss Sydney Armstrong as Nance Voulett and Jess, is entitled to special mention for her work in the dual role. As the former she was charming, and the latter, repulsive.

New York Evening News, Sept. 28.

Hoodman Blind was presented at the Grand Opera House last night to a crowded house. The play is well known as a Wallack as well as a London success. It was acted better in some respects last evening than when presented at Wallack's. The role of Jack Voulett [illegible] an expression last evening in the person of Mr. Joseph Haworth that Mr. Bellew of Wallack's was incapable of giving. It was a grand piece of stage impersonation and deserves, as it received, the highest praise. Of the others in the cast more later.

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SEASON OF 1886-87.

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Triumph of stage mechanism.—*World.*
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An unquestioned success.—*Daily News.*
The Main Line won from the outset an enthusiastic and popular success.—*Commercial Advertiser.*
The story and its incidents are a singular blending of realism and romance. The Main Line is likely to have a prosperous career.—*The Star.*
The Main Line made a pronounced hit.—*Evening Telegram.*
The new play by H. C. De Mille and Charles Barnard scored an instantaneous success.—*The Daily Graphic.*
The play made a hit.—*Mail and Express.*
An emphatic success.—*Home Journal.*
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